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JOHN KELLOGG.
NO. 129

Anthem Gems.

VOL. I.

Composed, Selected, and Arranged

—FOR—

CHORUS OR QUARTETTE CHOIRS

—BY—

W. F. SUDDS.

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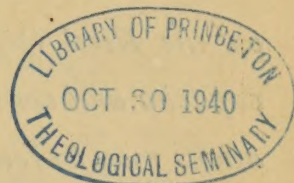
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ANTHEM GEMS.

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W. F. SUDDS.

NOTICE.

To the Organist to whose lot it may fall to play these Anthems on the Reed Organ, and who may possibly be unacquainted with the capacity and construction of the Pipe Organ, the following brief explanations may be found useful :

Passages marked **Gt. or Gt. Op. Dia.**, should be played loud and prominent.

Passages marked **Sw. or Swell Org.**, should be played softly.

Passages marked **8 ft.**, should be played with stops giving tones of absolute pitch.

Passages marked **4 ft.**, indicate that a stop sounding an octave above absolute pitch may be added to 8 ft. tones or stops.

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3
I WILL EXTOL THEE.

Allegro moderato.

W. F. SUDDS.

f

f

f

f

Gt. Op. Dia.

Ped.

Sopr'o. I will ex - tol thee O God my King,

Alto. I will ex - tol thee O God my King,

Tenor. I will ex - tol thee O God my King,

Bass. I will ex - tol thee O God my King,

And I will bless thy name for ev - er; I will ex - tol thee O

And I will bless thy name for ev - er; I will ex - tol thee O

God, my King; And I will bless thy name for ev - er,

And *f*

God, my King; And I will bless thy name for ev - er, and

And I will praise thee, And I will praise thee,

And I will praise thee, And I will praise thee,

I..... will praise thee, And I..... will

And I will praise thee, And I will praise thee, And I will praise thee

I will extol thee.

And I will praise thee, and I will bless thy name for ev - er,

And I will praise thee, and I will bless thy name for ev - er,

praise thee, and I will bless thy name for ev - er,

And I will praise thee, and I will bless thy name for ev - er, And

And I will praise thee, and I will praise thee, and I will praise thy name for ever-

And I will praise thee, and I will praise thee, and I will praise thy name for ever-

And I will praise thee, and I will praise thee, and I will praise thy name for ever-

I will praise, and I will praise, and I will praise thy name for ever.

more.....

Thou wilt sus - tain me,

ev - er more, Thou wilt sus -

ev - er more,

more.....

p *Sw.* *Gt.*

Thou wilt sus - tain me, Thou wilt sus - tain me, and com - fort me,

- tain, sus - tain - me Thou wilt sus - tain me, and com - fort me,

thou wilt sus - tain me, Thou wilt sus - tain me, and com - fort me,

thou wilt sus - tain me, wilt sus - tain me, and com - fort me,

I will extol thee.

And I will praise thee, and I will praise thee, and I will praise thy name for

And I will praise thee, will praise thee, and I will praise thy name for

And I will praise thee, and I will praise thy name for

And I will praise thy name, will praise thy name for

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'And I will praise thee, and I will praise thee, and I will praise thy name for'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ev - er more, for ev - er more, for ev - er more.

ev - er more, for ev - er more, for ev - er more.

This system continues the vocal melody and piano accompaniment. The vocal parts sing 'ev - er more, for ev - er more, for ev - er more.' The piano accompaniment continues with sustained chords and melodic fragments.

I will extol thee.

This system concludes the piece. The vocal parts finish with the lyrics 'I will extol thee.' The piano accompaniment ends with a final chord and a double bar line.

8
"THERE IS A FOUNTAIN."
 (HYMN ANTHEM.)

From "CONCONE."

Andante. *1st stanza Solo.* *p* 1. There is a fount - ain

Andante. *3d stanza Duet.* 3. E'er since, by faith I

p Sw.

filled with blood Drawn from Im - man - uel's veins; And sin - ners

saw the stream, Thy flow - ing wounds sup - ply, Re - deem - ing

plunged be - neath that flood loose all their guilt - y stains.

love has been my theme, And shall be till I die.

Sopr'o. 2. The dy - - - ing thief re - joiced to see That

Alto.

Tenor. 4. And when this fee - - ble falt'r - ing tongue Lies

Bass.

fount - ain in his day;..... And there shall I, though

si - lent in the grave;..... Then in a no - bler,

vile as he, Wash all..... my sins a - way.....

sweet - er song, I'll sing thy pow'r to save.....

There is a fountain.

10
HE SHALL FEED HIS FLOCK.

W. F. SUDDS.

Andante.

Soprano.
Solo.

He shall feed His flock, He shall feed His flock,

Andante.

Organ.

SW. SOFT 8 FT.

He shall feed His flock, shall feed His flock like a shepherd,

pp

cres.

And gath-er the lambs in His arms.

Sva ad lib.

Sva ad lib.

f *mf* *f*

He shall feed His flock like a shepherd, And gath - er the lambs in His

p

arms, . . . in His arms, And car - ry them in His bo - som.

p

He shall feed His flock, He shall feed His flock, He shall feed His

p

He shall feed His flock, He shall feed His flock, He shall feed His

p STOP DIA. coup to GT.

Ped.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, with lyrics: "flock, shall feed His flock like a shepherd, And". The fifth staff is the piano accompaniment, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

flock, shall feed His flock like a shepherd, And

Second system of the musical score. It also consists of five staves. The first four staves are vocal parts with lyrics: "gath-er the lambs in His arms." The fifth staff is the piano accompaniment, continuing the musical theme with chords and melodic lines.

gath-er the lambs in His arms.

f *dim.* *p*

He shall feed His flock like a shepherd, And gath - er the

f *p*

He shall feed His flock like a shepherd, And gath - er the

GT. VOICES ALONE.

lamb, And gath - er the lambs in His arms.


lamb, And gath - er the lambs in His arms.

sw. *pp*

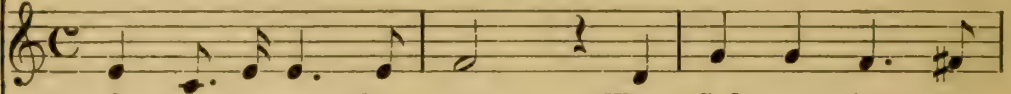
LORD OF THE WORLDS ABOVE.

J. KINKEL.

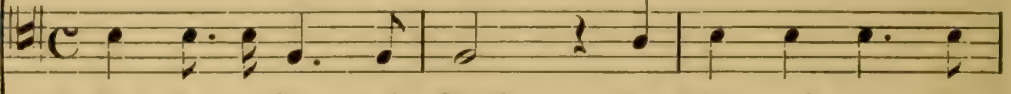
Moderately slow.

Soprano. 

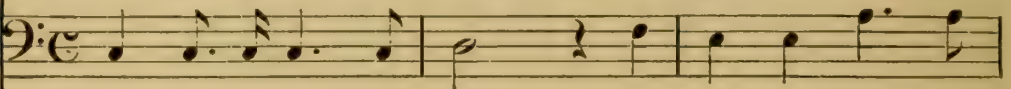
1. Lord of the worlds a - bove, How pleas - ant and how

Alto. 


2. O hap - py souls that pray, When God ap - points to

Tenor. 

3. God is our Sun and Shield, Our Light and our De-

Bass. 

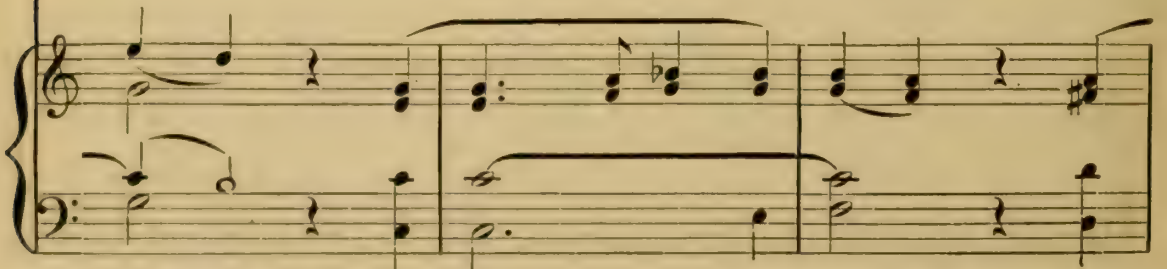
Moderately slow.

Organ.  *mp*

fair, The dwell - ings of thy love, Thy

hear! O hap - py men that pay Their

-fence; With gifts his hands are filled; We



earth - ly tem - ples are! To thine a - bode my heart as -
 con - stant ser - vice there! They praise thee still; and hap - py
 draw our blessings thence. Thrice hap - py he, O God of

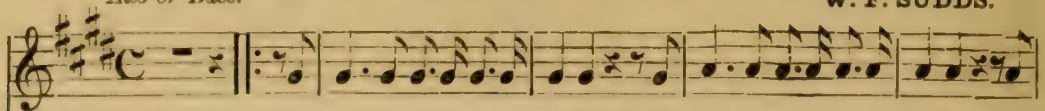
-pires, With warm de - sires to see my God.
 they That love the way to Zi - - on's hill.
 hosts, Whose spir - - it trusts a - lone in thee.

ritard.

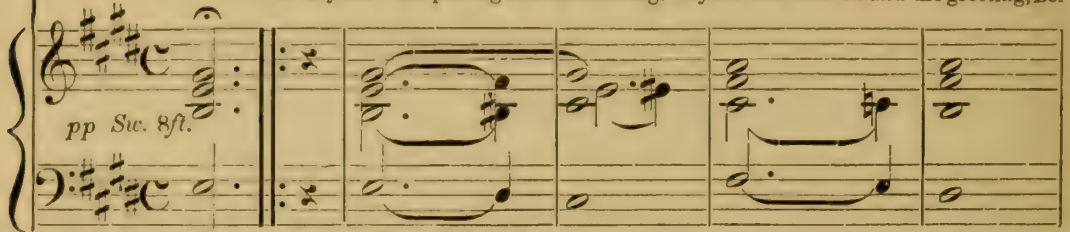
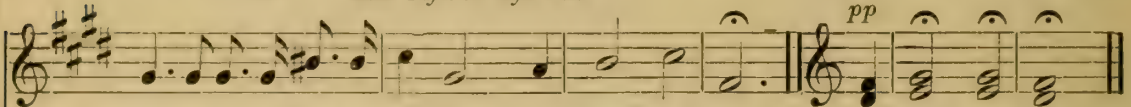
BEYOND THE SMILING AND THE WEEPING.

Alto or Bass.

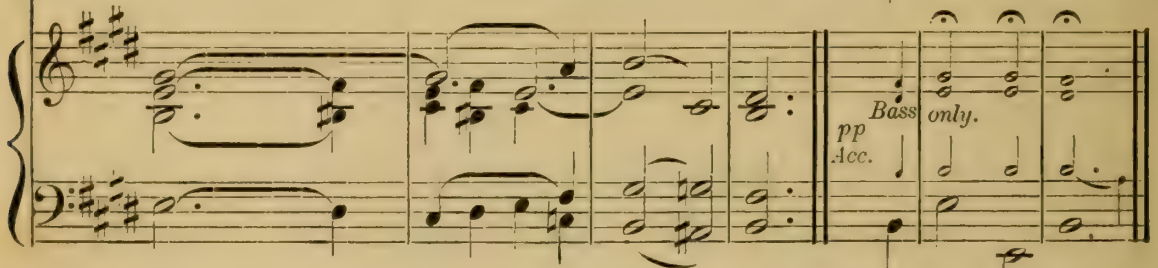
W. F. SUDDS.



1. Beyond the smiling and the weeping, Beyond the waking and the sleeping, Be.
2. Beyond the blooming and the fading, Beyond the shining and the shading, Be.
3. Beyond the parting and the meeting, Beyond the farewell and the greeting, Be.

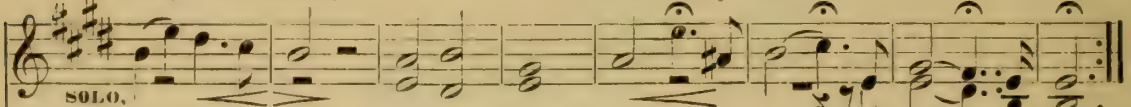
*Man. 16ft. or Soft Ped.*

- - - yond the sowing and the reap-ing, I shall be soon, I shall be soon.
 - - - yond the hoping and the dreading, I shall be soon, I shall be soon.
 - - - yond the pul-se's fer-vor beating, I shall be soon, I shall be soon.



Love, rest and home,

Lord tar-ry not,

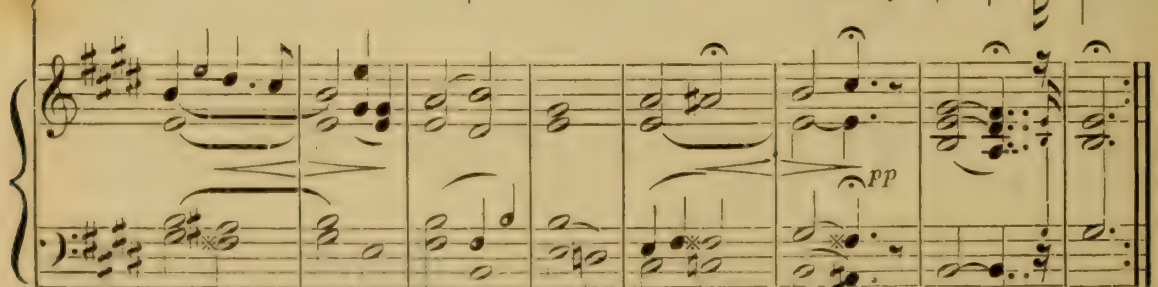
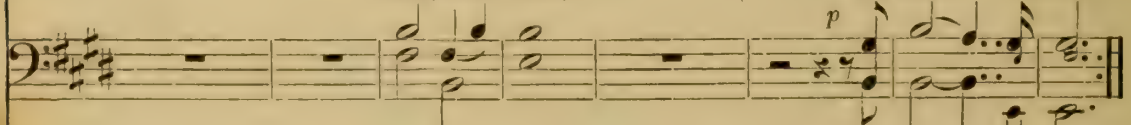
*p* CHORUS.

SOLO.

Sweet, sweet home;

CHORUS.

But come, but come



17
LIGHT OF THE WORLD.

J. L. HATTON.
Arr. for Choir by W. F. SUDDS.

The musical score is arranged in four systems. Each system includes a piano accompaniment (grand staff) and a vocal line (Soprano or Tenor). The piano part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Moderato.' and the initial dynamic is 'mf'. The vocal line is written on a single staff with a treble clef. The lyrics are: 'While I on earth a - bide, Light of the world Be thou my on - ly guide, Light of the world, Dan - ger alone I'. The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages. The vocal line is a simple melody with some rests. The score concludes with a final cadence in the piano part.

Moderato.
mf

Sop. or Ten.

While I on earth a - bide, Light of the

world Be thou my on - ly guide,

Light of the world, Dan - ger alone I

cres.

sec. No hand out-stretch'd to me

cres.

dim.

Save when I turn to thee, Light of the world,

dim.

Light of the world.

Soprano.

I have been lured a - way.

Light of the world

Tenor.

Light of the world.

Far from thy paths to stray, Light of the world;

mf Like a bark tempest tossed, *cres.* Rudder and compass lost, 'Til
cres.
 Like a bark tempest tossed, Rudder and compass

dim. thy beam o'er me crossed, Light of the world.
 lost, 'Til thy beam o'er me crossed *Rall.*
dim.
 Light of the world.

*Rall.**Quartett or chorus.*

Light of the world. *mf* There is an angel band,

Light of the world. There is an angel band,

Rall. *mf*

p rall.

Light of the world; . . . They by thy throne now stand, Light of the

Light of the world; . . . They by thy throne now stand, Light of the

rall.

Light of the world

cres *cen*

world. They sing the song of praise, Join in the heavenly lays.

world. They sing the song of praise, Join in the heavenly

cres *cen*

world. They sing the song of praise, Join in the heavenly lays.

world. They sing the song of praise, Join in the heavenly

cres *cen*

do. *mp* *cres.*

There I my voice would raise, Light of the world, Light of the world.

lays. I my voice would raise, Light of the world, Light of the world.

do. *cres.*

There I my voice would raise, Light of the world, Light of the world.

lays. I my voice would raise, Light of the world, Light of the world.

do. *dim.*

Light of the world.

22
INCLINE THINE EAR TO ME.

HIMMEL.

Swell, 2 Diapasons.

p
Andante.

Dulciana.

mf

8va.....

Solo.—Alto or Bass Voice.

In - cline thine ear, incline thine ear to me, in - cline thine ear, in -

p

dim.

- cline thine ear to me, O Lord, make haste to de - liv - er me. In -

cres.

dim.

p

- - cline thine ear, in - cline thine ear to me, O Lord, make haste, make

p

haste to de - liv - er me. O save me for thy mercies' sake, O save..... me,

cres. *p*

save me for thy mer - cies' sake. *Great Diapasons.*

mf

QUARTETT.

p

Sopr'o. Incline thine ear, incline thine ear to me, in - cline thine ear, in -

p

Alto. Incline thine ear, incline thine ear to me, in - cline thine ear, incline thine

p

Tenor. Incline thine ear, incline thine ear to me, in - cline thine ear,..... incline

p

Bass. Incline thine ear, incline thine ear to me, incline thine ear.

p

Incline thine ear to me.

- cline thine ear to me, O Lord, make haste to de - liv - - er me. In -

ear to me, O Lord, make haste to de - liv - - er me. In .

thine ear to me, O Lord, make haste to de - liv - er me.

to me, O Lord, make haste to de - liv - er me. In .

- cline thine ear,..... incline thine ear to me, O Lord, make haste, make

- cline thine ear, incline thine ear to - me, O Lord, make haste, make

incline thine ear, incline thine ear to me, O Lord, make haste, make haste to de -

- cline thine ear..... to me,

Incline thine ear to me.

haste to de-liv-er me, O save me for thy mercies' sake, O save..... me,

haste to de-liv-er me, O save me for thy mercies' sake, O save..... me,

li-ver me, O save me for thy mercies' sake, save, O

O..... Lord,..... for thy mercies' sake O

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake.

save me for thy mer-cies' sake. *Gt. Diapasons.*

mf

Incline thine ear to me.

26
AND YE SHALL SEEK ME.

SENTENCE.

W. F. SUDDS.

Soprano. *p* And ye shall seek Me, and find Me,

Alto. *p* And ye shall seek Me, and find Me,

Tenor. *p* And ye shall seek Me, and find Me,

Bass. *p* And ye shall seek Me, and find Me,

Larghetto.

Organ. *p* SW. 8FT.

cres.
When ye shall search for Me with all your hearts; Ye shall seek Me, and find Me,

cres.
When ye shall search for Me with all your hearts; Ye shall seek Me, and find Me,

cres.
When ye shall search for Me with all your hearts; Ye shall seek Me, and find Me,

cres.
When ye shall search for Me with all your hearts; Ye shall seek Me, and find Me,

BASS ONLY.
SW.

f *p*

seek Me, and find Me, When ye shall search for Me with all your hearts, When ye shall

f

seek Me, and find Me, When ye shall search for Me with all your hearts, When ye shall

f

GT. *sw.*

Ped.

f *pp*

search for Me with all your hearts, saith the Lord, saith the Lord.

f *pp*

search for Me with all your hearts, saith the Lord, saith the Lord.

f *pp sw.*

GT.

28
MARTIN LUTHER'S HYMN.

SOLO and CHORUS.

Adagio.

Organ.

GT. DIA.

8ve.

SOLO. SOPRANO (or TENOR.)

Great God, what do I

tr

STOP DIA.

rall.

p

see and hear! The end of things cre - a - - - ted; The Judge of

man - kind does ap - pear On clouds of glo - ry seat - ed. The

trum - pet sounds, the graves re - store The dead which they con-

-tain'd be - fore; Pre - pare, my soul, to meet Him.

CHORUS.
SOPRANO.

Great God, what do I see and hear! The end of

ALTO.

TENOR.

Great God, what do I see and hear! The end of

BASS.

FULL ORGAN.

Sves.

things cre - a - - ted. The Judge of man - kind does ap-

-pear On clouds of glo - ry seat - - ed. The trum - pet

sounds; the graves re - store The dead which they con-

-tain'd be - fore; Pre- pare, my soul, to meet Him.

32
EVENING HYMN.

W. F. SUDDS.

Slowly.

Soprano. *p*
1. The day is past and o - - ver; All

Alto. *p*
2. The joys of day are o - - ver; I

Tenor. *p*
3. Be Thou my soul's pre - serv - - er, O

Bass. *p*

Organ. *Slow.*

thanks, O Lord, to Thee; I pray Thee now that

lift my heart to Thee, And pray Thee that of-

God, for Thou dost know How ma - ny are the

sin - less The hours of dark may be; O Je - sus, keep me
 - fence - less The hours of gloom may be; O Je - sus, make their
 per - ils Through which I have to go; O lov - ing Je - sus,

in thy sight, And guard me through the com - ing night.
 darkness light, And guard me through the com - ing night.
 hear my call, And guard and save me through them all.

Ped.

SOFTLY FADES THE TWILIGHT RAY.

HYMN ANTHEM FOR EVENING SERVICE.

Andante.

W. F. SUDDS.

Sopr'o.

Alto.

Tenor.

Bass.

Organ. *Sw. 8ft.*

Man. *add 4ft. Flute 2d time.* *Soft Ped.*

1. Soft-ly fades the twi-light ray, Of the ho-ly Sab-bath
2. Still the spir-it lin-gers near, When the evening wor-ship-

mf

day, Gently as life's set-ting sun When the christian's course is run; Night her
er, Seeks com-munion with the skies, Pressing onward to the prize; Saviour

mf

day, Gent-ly as life's set-ting sun When the christian's course is run; Night her
er, Seeks communion with the skies, Pressing onward to the prize; Saviour

Man. *Ped.* *mf*

p

Sol - emn mantle spreads, o'er the earth as day light fades;
May our sabbaths be days of peace and joy in thee;

All things tell of calm re -
Till in heav'n our souls re -

p

Sol - emn mantle spreads, o'er the earth as day-light fades;
May our sabbaths be days of peace and joy in thee;

All things tell of calm re -
Till in heav'n our souls re -

rall.

FINE.

- - - pose,..... At the ho - ly Sabbath's close.
- - - pose,..... Where the Sabbath ne'er shall close.

- - - pose,..... At the ho - ly Sabbath's close.
- - - pose,..... Where the sabbath ne'er shall close.

rall.

FINE.

Softly fades the twilight ray.

p

Peace is on the world a broad, 'Tis the hol - y peace of

Peace is on the world a - broad, 'Tis the hol - y peace of

Ped.

God, Sym - bol of the peace with-in, When the spir - it rest from sin.

Rall. D. S. al FINE.

God,

Rall. D. S. al FINE.

Sym - bol of the peace with-in, When the spir - it rests from sin.

D.S. al FINE.

Softly fades the twilight ray.

HARK, THE HERALD ANGELS SING.

From PLEYEL.

Animato.

Organ.

SOPRANO.

1. Hark, hark, hark, the herald angels sing, Glo - ry to the new-born King, Peace on
 2. Hail the ho - ly Prince of Peace! Hail the Sun of Righteousness! Light and

(1) earth and mer - cy mild, God and sinners rec - on - ciled, God and

(2) life to all He brings, Joy and healing in His wings, Joy and

f GT. OP. DIA. *cres.*

sin - ners re - con - ciled, Joy - ful all ye nations rise, Join the

mf

heal - ing in His wings, Let us then with an - gels sing, Glo - ry

mf

mf

tri - umph of the skies; With an - gel - ic host pro - claim, Christ is

to the new-born King! Peace on earth and mer - cy mild, God and

p

born in Bethle - hem. Hark, hark, hark, the herald angels sing,

p

sinner's rec - on - ciled. Hark, hark, hark, the herald angels sing,

p

VOICES ALONE.

SW.

*f**dim.*

Glo - ry, glo - ry, glo - - - ry to the new-born King.
Glo - ry, glo - ry, glo - ry, glo - ry

*f**cres.**dim.*

Glo - ry, glo - ry, glo - ry, glo - ry to the new-born King.

f

GT. OP. DIA.

Ped.

f *f* *f*

Glory, glo - ry, glo - ry to the new-born King, Glo - ry

Glory, glo - ry, glo - ry to the new-born King, Glo - ry

f MAN.

ff *mp*

to the new-born King, Glo - ry to the new-born King, the new-born King.

ff *mp*

to the new-born King, Glo - ry to the new-born King, the new-born King.

ff *sw.*

Hark, the Herald Angels sing. - 4

41
SWEET THE MOMENTS.

(HYMN ANTHEM.)

W. F. SUDDS.

Andante. Legato.

Soprano.

Alto. Sweet the mo-ments rich in bless-ing, Which be-fore the

Tenor.

Bass.

Organ.

Life and health and peace pos-sess-ing From the

cross I spend,

Life and health and peace pos-sess-ing From the

Ped.

p

sin - ner's dy - ing friend. Tru - ly bless - ed is that sta - tion,

sin - ner's dy - ing friend. Tru - ly bless - ed is that sta - tion,

MAN.

pp SOLI.

Low be - fore the cross to lie, While I see di - vine com-

pp SOLI.

pp SOLI.

Low be - fore the cross to lie, While I see di - vine com-

Ped.

pp

mf TUTTI.*p*

- pas - sion, Beam - ing in his gra - cious eye. Love and grief my

TUTTI.

mf TUTTI.

- pas - sion, Beam - ing in his gra - cious eye. Love and grief my

Ped.

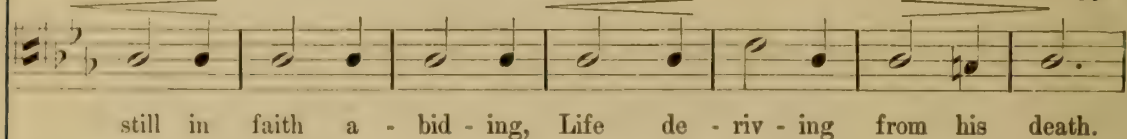
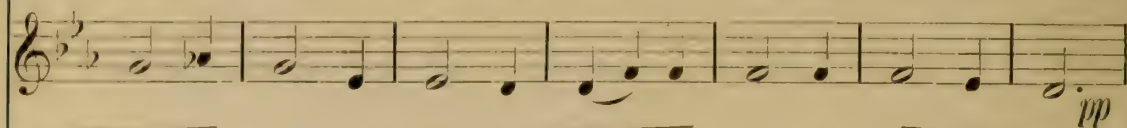
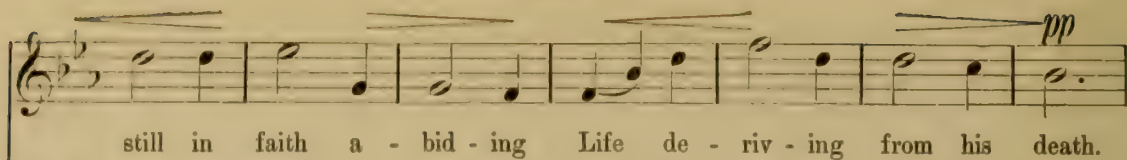
p

heart di - vid - ing, With my tears his feet I'll bathe; Con - stant

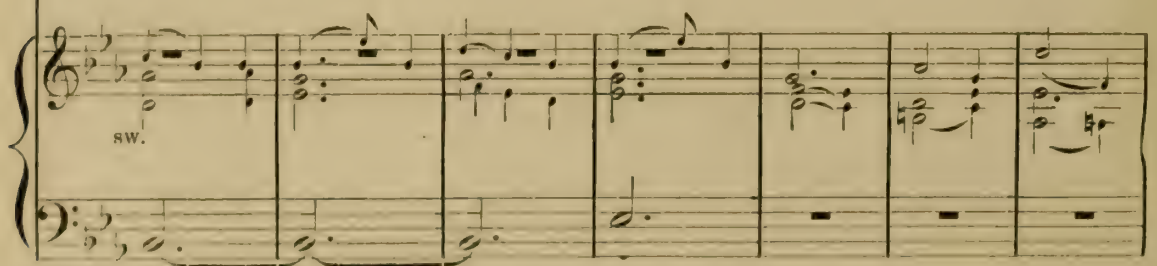
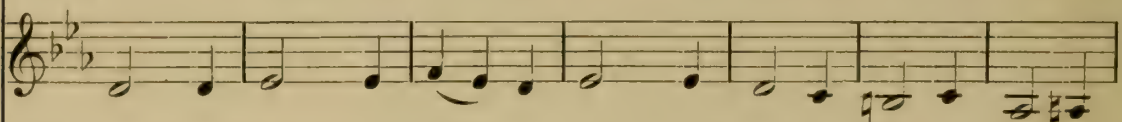
f

heart di - vid - ing, With my tears his feet I'll bathe; Con - stant

mf



1st and 2nd SOP.



cres.

45

pp

stay. Here new hope and strength I'll bor - row, Here will love my

Here new hope and strength I'll bor - row, Here will love my

GT. OP. DIA.

Ped.

fears a - way, Here will love my fears a - way.

fears a - way, Here will love my fears a - way.

SW. FULL.

Ped.

VESPER HYMN.

Andante Sostenuto.

QUARTETT.

W. F. SUDDS.

Sopr'o.

1. Soft - ly fades the sun - set splen - dor, And the light of

p

Alto.

p

Tenor.

2. Day by day comes rich in bless - ing, Night by night brings

p

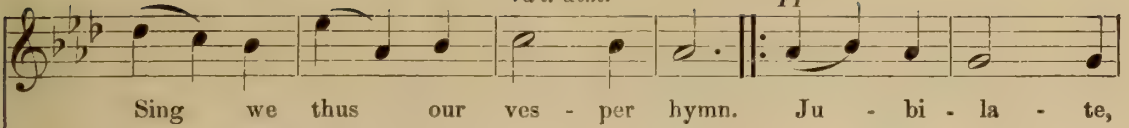
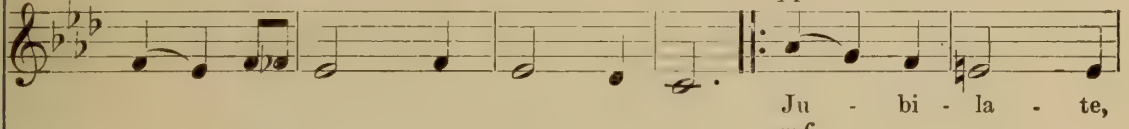
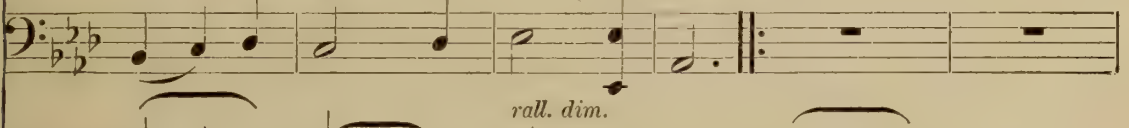
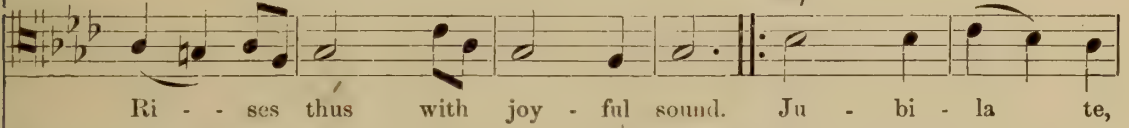
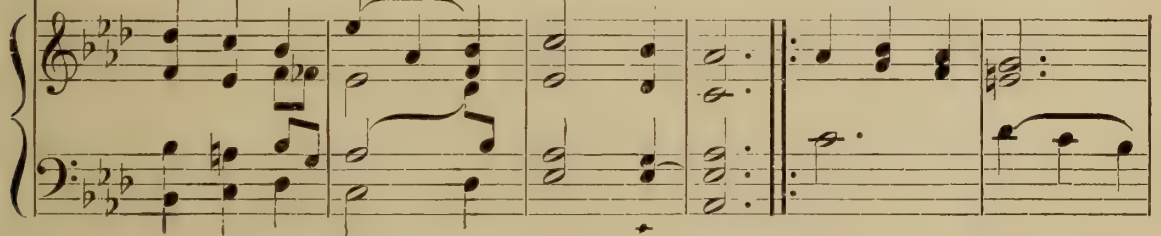
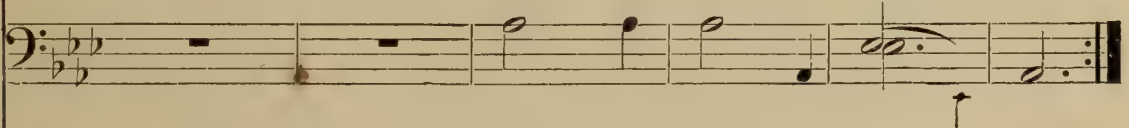
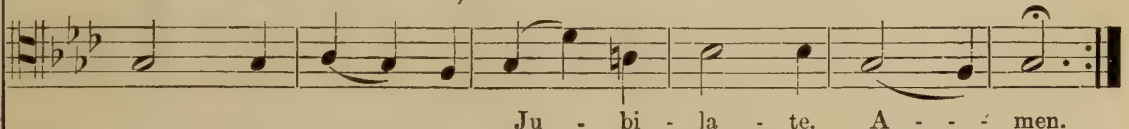
Bass.

Sw. pp

Organ.

day grows dim; We to thee our prais - es ren - der,

ho - - - - - calm; Lord to thee our praise ad - dres - ing,

*rall. dim.**pp**pp**mf**rall. dim.**cres.**rall. dim.*

GOD IS A SPIRIT.

"The Woman of Samaria."
WM. STERNDALÉ BENNETT.

$\text{♩} = 63.$

Soprano. *p* God is a spir - it, God is a spir - it,

Alto. *p* God is a spir - it, God is a spir - it, and

Tenor. *p* God is a spir - it, God is a spir - it,

Bass. *p*

Organ. *p* SW. GT.

GT. MAN.

and they that worship Him, they that

they that worship Him, that worship Him, and they that

they that worship Him, that worship Him, that

and they, they that

Ped.

God is a Spirit, - 1.

worship *Him*, must worship *Him* in spirit and in truth.
 worship *Him*, must worship *Him* in spirit and in truth. God is a
 worship *Him*, in spirit and in truth. God is a
 wor - ship *Him*, must worship *Him* in spirit and in truth.
 Ped.

and they that worship *Him*, must worship *Him*, must
 Spir - it: God is a Spir - it: they must
 Spir - it: God is a Spir - it: worship *Him*, must
 they must

cres.
p
p
cres.
p
 GT.
 Ped.

God is a Spirit, — 2.

*dim.**pp tranquillo assai.**cres.*

such to worship

Him.

God

is a spir - it,

God

is a

*dim.**pp**cres.*

such to worship

Him.

God

is a spir - it,

God

is a

*dim.**pp**pp**cres.**Ped.*

sw.

spir - it and they

that worship *Him*,and they that worship *Him*,

must

they that worship *Him*,they that worship *Him*, must

spir - it,

they that worship *Him*, they,they that worship *Him*, mustthey that worship *Him*,they that worship *Him*, must

GT.

cres. *f*

worship Him, must worship Him, and they that worship Him, and

cres. *f*

worship Him, must worship Him, they that worship Him,

cres. *f*

worship Him, must worship Him, they that worship Him,

cres. *f*

worship Him, they that worship Him,

sf

sw. cres. *GT.* *f*

p

they that worship Him, must worship Him in spir-it and in

must worship Him, worship Him in spir-it and in

must worship Him, Him in spir-it and in

they that worship Him, Him in spir-it and in

sempre calando.

truth; The Fa - ther seeketh such, For the Fa - ther seeketh

p

truth; For the Fa - ther seeketh such, For the Fa - ther seeketh

p

truth; For the Fa - ther seeketh such, seek - eth

sempre calando.

Ped.

p such to worship Him, to worship Him, in spirit and in truth. *pp rall.*

p such to worship Him, to worship Him, in spirit and in truth. *pp*

p such to worship Him, to worship Him, in spirit and in truth. *pp*

p such to worship Him, to worship Him, in spirit and in truth. *pp rall.*

sw. p

MAN.

Ped.

54
SEEK YE THE LORD.
(SENTENCE)

W. F. SUDDS.

Adagio. *mf*

p Seek ye the Lord, Seek ye the Lord, Seek ye the Lord,

p While he may be found; Seek ye the Lord, *f* Seek ye the Lord,

f Call ye up - on him when he is near. *Organ.*

p Seek ye the Lord, Seek ye the Lord, *pp*


Call ye up - on him, *pp* *Sw. Organ.* Call ye up - on him when

he is near, *dim.* Call ye up - on him when he is near.

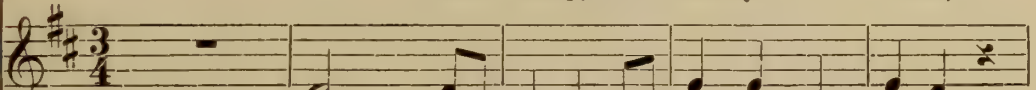
O HOW LOVELY IS ZION.

Allegretto non troppo.

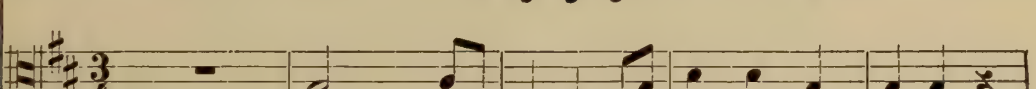
From ROMBERG.

Sopr'o. 

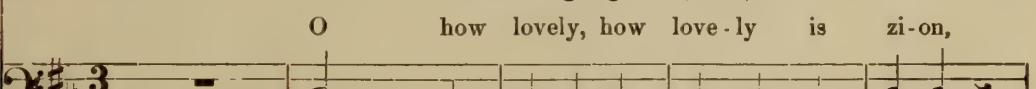
O how lovely, how love-ly is zi-on,

Alto. 

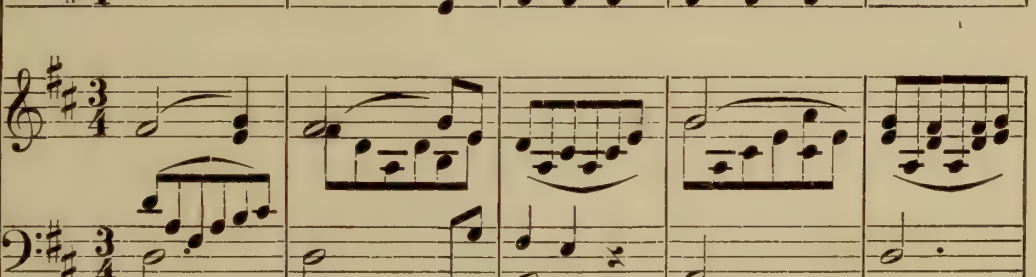
O how lovely, how love-ly is zi-on,

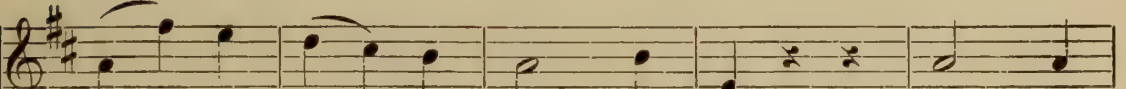
Tenor. 

O how lovely, how love-ly is zi-on,

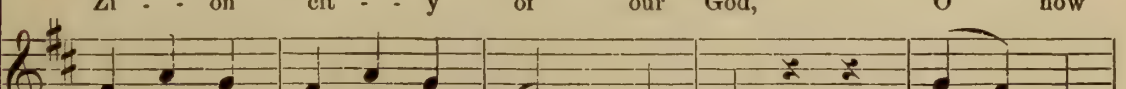
Bass. 

O how lovely, how love-ly is zi-on,

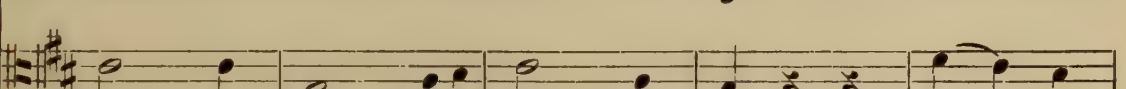
Accom. 



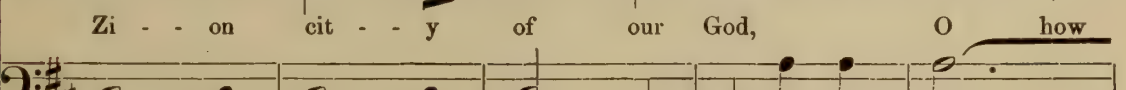
Zi - - on cit - - y of our God, O how



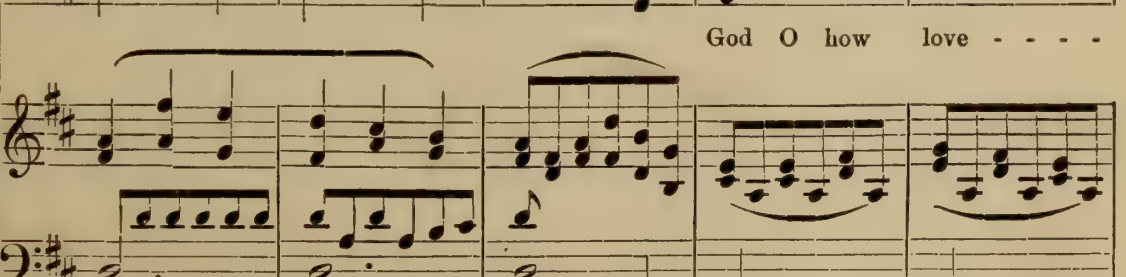
Zi - - on cit - - y of our God, O how



Zi - - on cit - - y of our God, O how



God O how love - - - -



love - ly is zi - on, O how love - ly is zi - - on

love - ly, how love - ly is zi - on,

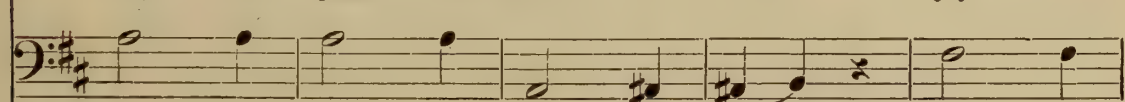
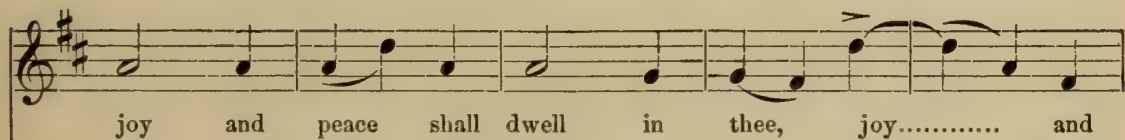
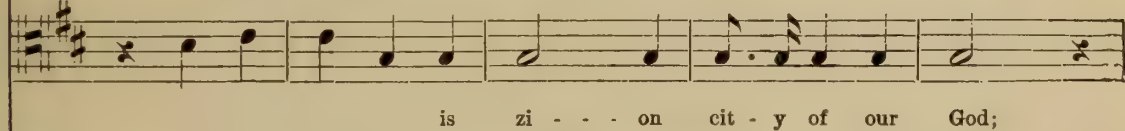
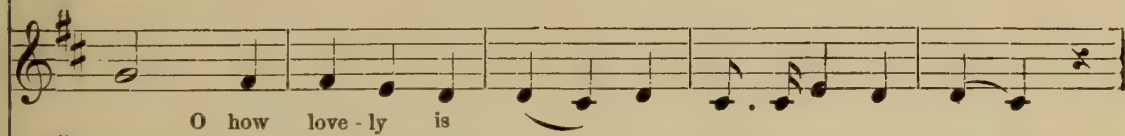
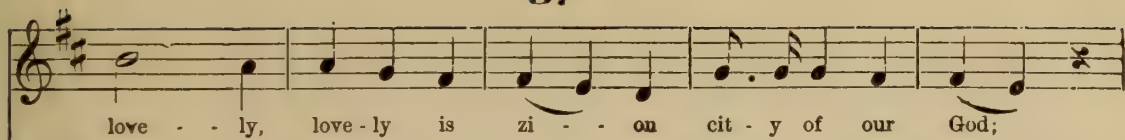
- - ly, how love - ly is zi - on, O how love - ly is zi - - on

cit - y of our God. O how love - ly, O how O how love - ly, how love - - ly

cit - y of our God.

Add 4 fl. Flute.

O how lovely is zion.



O how lovely is zion,

Soprano Obligato.

peace shall dwell in thee, O how, O how love - ly

Soprano and Alto.

peace shall dwell in thee, O how love - ly, love - ly is

peace shall dwell in thee, O how love - ly, love - ly is

cres.

How lovely is zi - - on cit - y of our God,

zi - on, zi - - on cit - y of our God; O how

zi - on, zi - - on cit - y of our God; O how

cres.

O how lovely is zion.

Ped.

O how lovely, how lovely is zi - - on cit - - y of our
 lovely, love - ly is zi - on, zi - - on cit - y of our
 lovely, love-ly is zi - on, cit - y, cit - y of our
 God; Joy, joy and peace shall dwell in thee.
 God; Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.
 God; Joy and peace, and peace shall dwell in thee.
 O how lovely is zion.

cres.
rall. dim.
f
rall. dim.
f
cres.
rall. dim.
Ped.

BLESSED ARE THE PURE IN HEART.

Slowly.

(SENTENCE.)

W. F. SUDDS.

p Bless - ed are the pure, the pure in heart, Bless - ed are the

pure, the pure in heart, Bless - ed are the pure, *cres.*

Bless - ed are the pure, the pure in heart: *dim.* *pp* *Sw.*

For They shall see God, for they shall see God, *rit.*

Bless - ed are the pure, Bless - ed are the

Bless - ed are the pure in heart, Bless - ed are the pure in heart,

pure in heart: *dim.* *pp* Bless - ed are the pure in heart: for they shall see God, for they shall see God.

61 COME UNTO ME.

(SENTENCE.)

W. F. SUDDS.

Larghetto.

p Come un - to me, Come un - to me, Come un - to

me, and I will give you rest. Come un - to me, and I will

FINE.

give you rest. Come un - to me, Come un - to me,

Soprano Solo.

All ye that labor and are heav - y la - den and I will give you

mf *p*

Soft. Ped.

rest,.....

pp I will give you rest. *ppp Sw. Organ* *D. C. al FINE.*

THE LORD IS MY SHEPHERD.

W. F. SUDDS.

Moderato.

Soprano. *mp* The Lord is my Shep-herd; I shall not want; The

Alto. *mp* The Lord is my Shep-herd; I shall not want;

Tenor. *mp*

Bass.

Moderato.

Organ. *p*

Lord is my Shep-herd; I shall not want; He mak-eth me to lie

down in green pas - tures, And lead - eth me be - side the still wa - -

And lead - eth me be - side the still wa - -

- ters; He re - stor - eth my soul; He lead - eth me in the

- ters; He re - stor - eth my soul; He lead - eth me in the

paths of right - eousness For His

paths of right - eousness For His

This system contains the first two systems of the musical score. Each system consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal staves have lyrics underneath them. The piano accompaniment is in the key of B-flat major (two flats) and 4/4 time. The first system's vocal part has a melodic line with a dotted quarter note and an eighth note. The piano part provides harmonic support with chords and moving lines.

This block shows the piano accompaniment for the first system. It features a grand staff with both treble and bass clefs. The music is written in B-flat major and 4/4 time, with various chords and melodic fragments supporting the vocal lines.

name's sake. Yea, tho' I walk in the val - ley of the

name's sake. Yea, tho' I walk in the val - ley of the

This system contains the second and third systems of the musical score. The vocal staves continue the melody with the lyrics "name's sake. Yea, tho' I walk in the val - ley of the". The piano accompaniment continues with harmonic support, including some chords marked with "sw." (sustained).

This block shows the piano accompaniment for the second system. It continues the grand staff from the previous system, with the bass line providing a steady accompaniment and the treble line adding harmonic texture. The system concludes with a sustained chord in the bass.

mf

65

I will fear no e - vil, for Thou art with me ; Thy

shadow of death, I will fear no e - vil, for Thou art with me ; Thy

GT.

pp rall.

rod and Thy staff they com - fort me. A - - men.

pp rall.

rod and Thy staff they com - fort me. A - - men.

pp rall.

rall. sw.

66
THERE IS A CALM FOR THOSE WHO WEEP.

W. F. SUDDS.

Andante. p

Sopr'o. 1. There is a calm for those who weep, A rest for

Alto. *p*

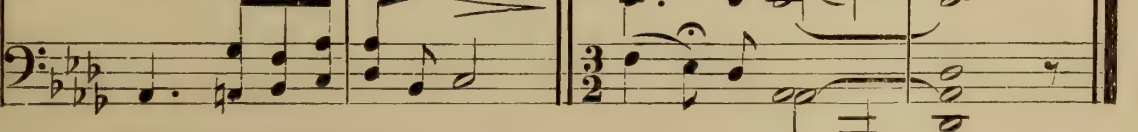
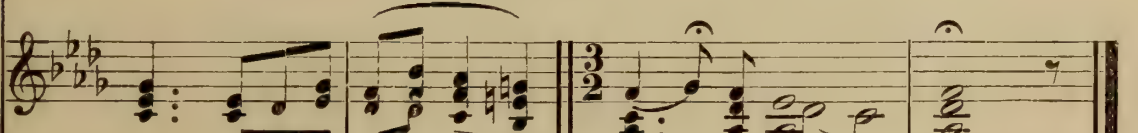
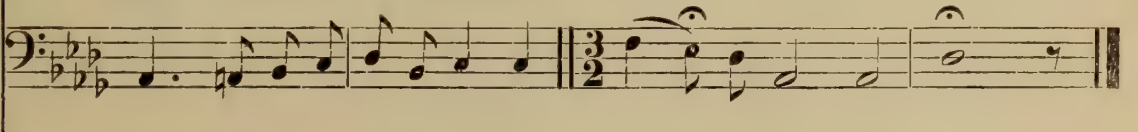
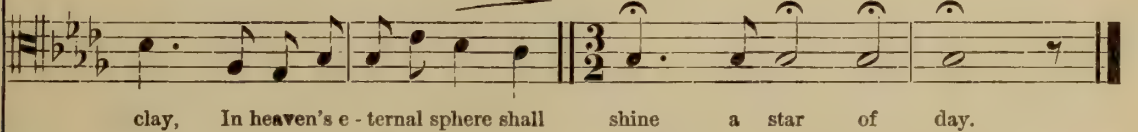
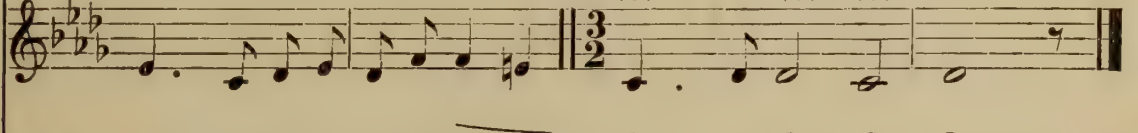
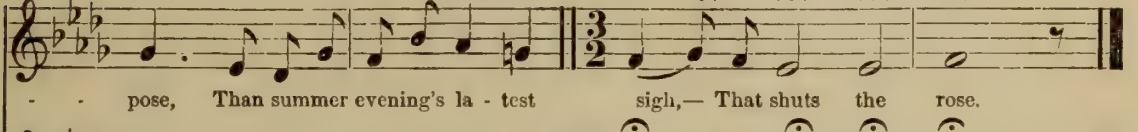
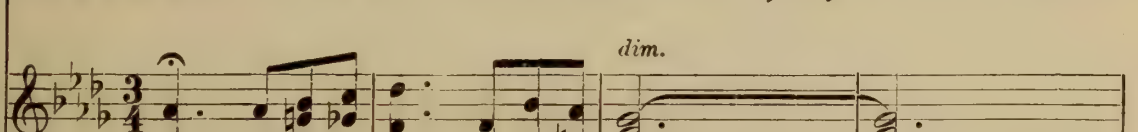
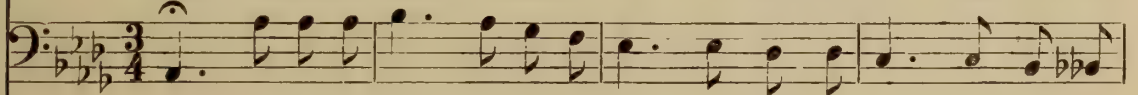
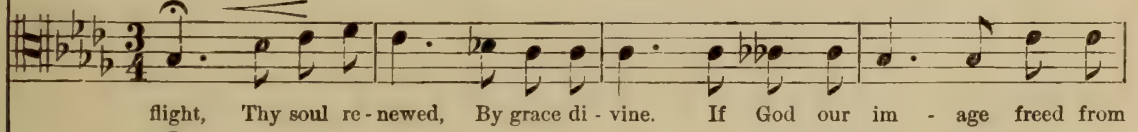
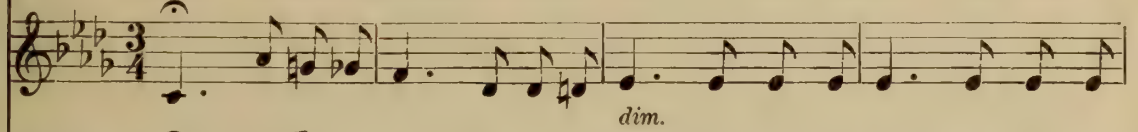
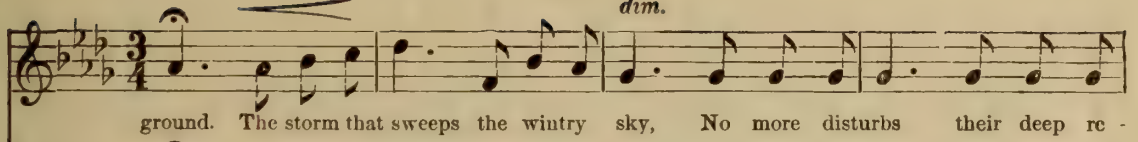
Tenor. 2. Then travel-er in the vale of tears, To realms of

Bass.

Organ. *Sw. 8 ft. p*

wear - y pilgrims found, They soft - ly lie, and sweetly sleep low in the

ev - er - last - ing light, Tho' times dark wil - der - ness of years, pur - sue thy

dim.

68
LO, MY SHEPHERD IS DIVINE.

In part from CONCONE.

Soprano Solo.

Andante.

mp *cres.* *p* *SW. 8 FT.*

GT. STOP, DIA. & MELODIA.

Ped.

Lo, my Shep-herd

is di-vine; How can I want when He is mine?

Lo, my Shep-herd is di-vine; How can I want when He is mine?

Lo, my Shep-herd is di-vine; How can I want when He is mine?

Add 4 FT.

p

By the streams that wan - der slow, Through the meads where flow'r - ets

p

p

By the streams that wan - der slow Through the meads where flow'r - ets

p

Ped.

mf *p* *mf* *p*

grow, He lead - eth me, He lead - eth me, He lead - eth me, He lead - eth

p

p *mf*

grow, He lead - eth me, He lead - eth me, He lead - eth me, He lead - eth

p

mp

me, And there I rest in love and peace di - vine - ly blest, And

mp

mp

me, And there I rest in love and peace di - vine - ly blest,

mp

ACC. BASS ONLY.

Ped. 8vi.

there I rest in peace, . . . And there I rest in

mp I rest in peace, I

mp I rest in peace, I

p

peace, And there I rest in peace, di - vine -
rest, in peace, peace, in peace,

rest in peace, And there I rest in peace, in peace, di - vine -

GT. OP. DIA.

OP. DIA. OFF.

ly blest, Di - vine - ly blest. . . .

ly blest, Di - vine - ly blest. . . .

pp sw.

THE LORD IS IN HIS HOLY TEMPLE.

Adagio.

W. F. SUDDS.

pp The Lord is in his ho - ly temple; let all the earth keep silence, keep

the earth keep si - lence.

si - lence be - fore..... him; *p* Let all..... *f* The

the earth keep si - lence.

the earth keep si - lence, the earth keep si - lence, *rall.*

earth..... keep si - lence, keep si - lence be - fore

the earth keep si - lence, the earth keep si - lence,

mf let all..... the earth..... keep

him, *p* the earth keep si - lence, the earth keep si - lence,

si - lence keep *rall. dim.*

the earth keep si - lence, keep si - lence be fore..... him.

PRAISE WAITETH FOR THEE.

(THANKSGIVING ANTHEM.)

W. F. SUDDS.

Soprano. *mf* Praise waiteth for Thee,

Alto.

Tenor.

Bass.

Organ. *With animation.* *mf* SW. OP. DIAP. FLUTE & STRING.

Praise waiteth for Thee, Praise waiteth for Thee, O God, in Zi-on;

f

Praise waiteth for Thee, Praise waiteth for Thee, Praise waiteth for

f

Praise waiteth for Thee, Praise waiteth for Thee, Praise waiteth for

f

Add GT. OP. DIA.

Ped.

p

Thee, O God in Zi-on. And un-to Thee shall the

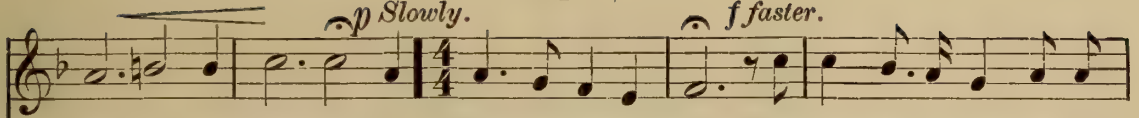
p

Thee, O God in Zi-on. And un-to Thee shall the

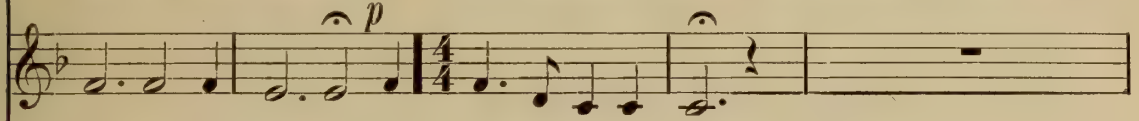
p

GT. OP. DIA. off.

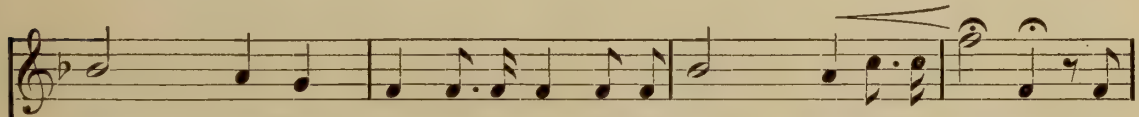
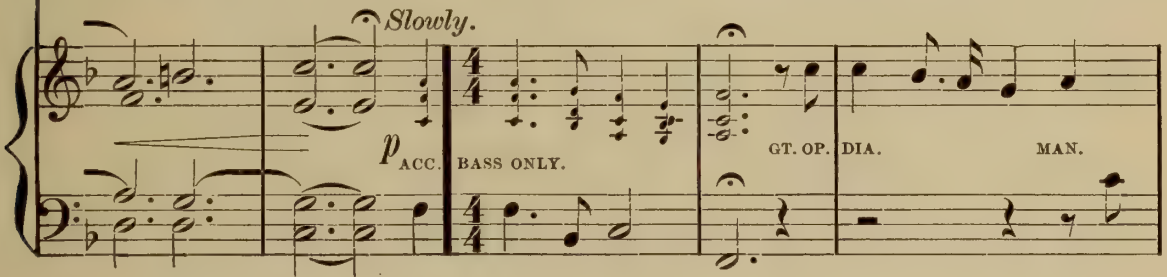
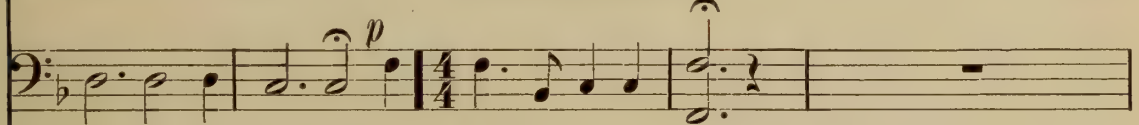
Praise waiteth for Thee, -2.

p *Slowly.**f* *faster.*

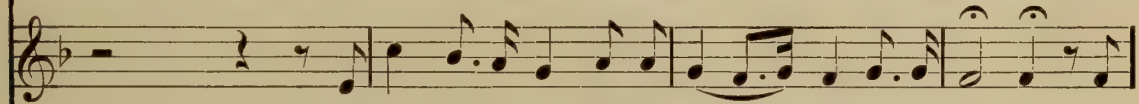
vow be per-form-ed. O Thou that hearest prayer, Thou crownest the year with Thy



vow be per-form-ed. O Thou that hearest prayer, Thou



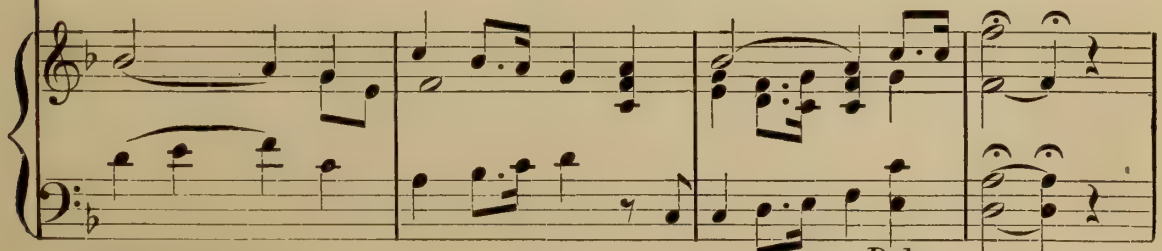
good - - ness, Thou crownest the year with thy good - ness, with thy goodness. The



Thou crownest the year with thy good - ness, with thy goodness.



crownest the year with thy good - ness, Thou crownest the year with thy goodness. The



[illegible]

Solo. mp

... they al - - so sing. Praise wait - eth for Thee,

joy,

joy, they al - - so sing.

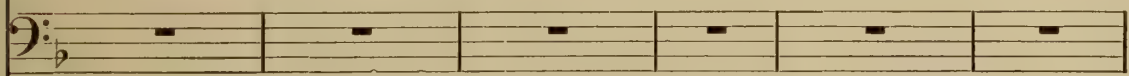
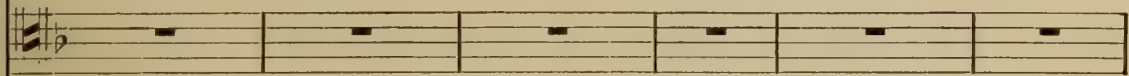
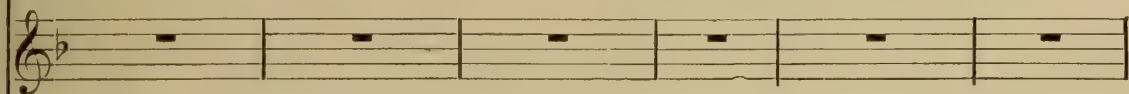
mp

SW. 8 FT.

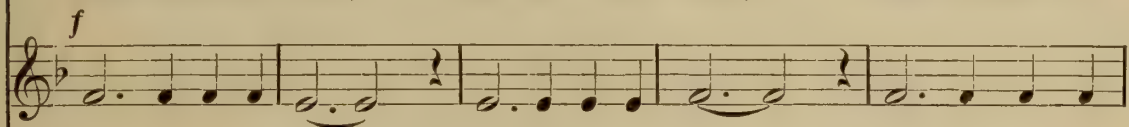
Praise waiteth for Thee. - 4.



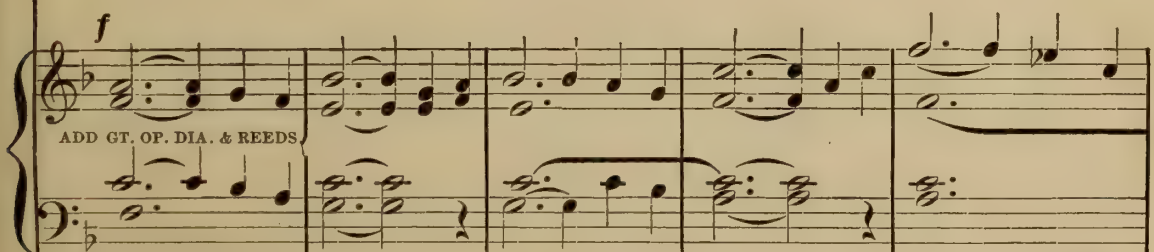
Praise waiteth for Thee, Praise waiteth for Thee, O God in Zi - on;



Praise waiteth for Thee, Praise waiteth for Thee, Praise waiteth for



Praise waiteth for Thee, Praise waiteth for Thee,



ADD GT. OP. DIA. & REEDS.

Thee, Praise waiteth for Thee, waiteth for Thee, waiteth for

Praise waiteth for Thee, Praise waiteth for Thee, waiteth for

Slow. mp

Thee, O God in Zi-on, Praise waiteth for Thee.

mp

mp

Thee, O God in Zi-on, Praise waiteth for Thee.

mp

Slow.

mp sw.

AWAKE, MY SOUL!

BEETHOVEN.

Moderato. mf

Soprano. *mf*
A - wake, my soul! A - wake, my tongue! my God de-mands the

Alto. *mf*
A - wake, my soul! A - wake, my tongue! my God de-mands the

Tenor. *mf*
A - wake, my soul! A - wake, my tongue! my God de-mands the

Bass. *mf*
A - wake, my soul! A - wake, my tongue! my God de-mands the

Organ. *mf*
GT. OP DIA.
Ped.

grate-ful song; Let all my in - most powers re - cord The wondrous mercy of the Lord.

grate-ful song; Let all my in - most powers re - cord The wondrous mercy of the Lord

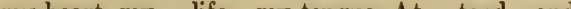

His mer - cy with un - chang-ing rays, For-ev - er shines, while time de - cays; And

His mer - cy with un - chang-ing rays, For-ev - er shines, while time de - cays; And

chil - dren's chil - dren shall re - cord The truth and good - ness of the Lord.

chil - dren's chil - dren shall re - cord The truth and good - ness of the Lord.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written on a single page with a decorative border.

cres.  *dim.* 

let my heart, my life, my tongue, At - tend and join the bliss - ful song!

let my heart, my life, my tongue, At - tend and join the bliss - ful song!

[illegible]

The first system of the musical score for 'The Swan Song' is presented on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The music begins with a piano (p) dynamic marking. The first measure of the treble staff contains a half note chord of B-flat and D, followed by a half note chord of E-flat and G. The second measure features a half note chord of F and A-flat, followed by a half note chord of B-flat and D. The third measure has a half note chord of C and E-flat, followed by a half note chord of D and F. The fourth measure contains a half note chord of E-flat and G, followed by a half note chord of F and A-flat. The fifth measure has a half note chord of G and B-flat, followed by a half note chord of A-flat and C. The sixth measure features a half note chord of B-flat and D, followed by a half note chord of C and E-flat. The seventh measure contains a half note chord of D and F, followed by a half note chord of E-flat and G. The eighth measure has a half note chord of F and A-flat, followed by a half note chord of G and B-flat. The ninth measure features a half note chord of A-flat and C, followed by a half note chord of B-flat and D. The tenth measure contains a half note chord of C and E-flat, followed by a half note chord of D and F. The eleventh measure has a half note chord of E-flat and G, followed by a half note chord of F and A-flat. The twelfth measure features a half note chord of G and B-flat, followed by a half note chord of A-flat and C. The thirteenth measure contains a half note chord of B-flat and D, followed by a half note chord of C and E-flat. The fourteenth measure has a half note chord of D and F, followed by a half note chord of E-flat and G. The fifteenth measure features a half note chord of F and A-flat, followed by a half note chord of G and B-flat. The sixteenth measure contains a half note chord of A-flat and C, followed by a half note chord of B-flat and D. The seventeenth measure has a half note chord of C and E-flat, followed by a half note chord of D and F. The eighteenth measure features a half note chord of E-flat and G, followed by a half note chord of F and A-flat. The nineteenth measure contains a half note chord of G and B-flat, followed by a half note chord of A-flat and C. The twentieth measure has a half note chord of B-flat and D, followed by a half note chord of C and E-flat. The system concludes with a double bar line.

82
PROTECT US THROUGH THE COMING NIGHT.

CURSHMAN.

As a Quartette, by W. F. Sudds.

Andante. *p* SOLO.

Tenor or Soprano.

Pro - tect us through the com - ing

night, O Fa - ther. O Fa - ther, might - - y, de - liv - er

cres - *cen* - *do.* *p*

us from every ill, de - liv - er us from every ill, And guard our slum - -

Organ.

SW. 8 FT.

-ber, And guard our slum - - ber. Pro - tect us through the

O Fa - ther

com - ing night, O Fa - ther. O Fa - ther might - -

might - - - y! O Fa - ther might - -

Ped.

cres - *cen* - *do.*

-y, de - liv - er us from every ill, de - liv - er us from every

-y, O Fa - ther, O

cres - *cen* - *do.*

Ped.

dim. *rit.* *mp*

ill, and guard our slum - - - ber, And guard our slum - - - ber. Pro-

dim.

Fa - - - - - ther, - And guard our slum - - - ber.

mp

Pro-mp

dim. *rit.*

-tect us through the com - ing night. O Father, O

Father, O Father

-tect us through the com - ing night. O Father,

cres.

Ped.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two stanzas of the hymn. The second system contains the third stanza and a concluding section. Dynamics include *dim.* (diminuendo), *rit.* (ritardando), *mp* (mezzo-piano), *Pro-mp* (Piano Forte), *cres.* (crescendo), and *Ped.* (pedal). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cres - cen - do.

Fa - ther might - - y, de-liv-er us from every ill, de-liv-er
 might - y! O Fa - ther mighty, de-liv-er
 cres - cen - do.

Fa - ther might - - y! O Fa - ther mighty, de-liv-er
 cres - cen - do.

pp *rall.*
 us from every ill, And guard our slum - ber, And guard our slum - -

pp *rall.*
 us from every ill, And guard our slum - ber, And guard our slum - -

pp *rall.*

SOFT PED.

-ber, Protect us, Fa - ther, O Father

Protect us, Fa - ther, O Father

-ber, Protect us, Fa - ther, O Father might-y, Fa - - - ther

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "-ber, Protect us, Fa - ther, O Father" and "Protect us, Fa - ther, O Father". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

might - - - y! O Fa - ther

Pro - tect us, Fa - ther, O Fa - ther might - y!

might - y, Pro - tect us, Fa - ther, O Fa - ther might - y!

might - y, Fa - - - ther might - y! O Fa - ther

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics: "might - - - y! O Fa - ther", "Pro - tect us, Fa - ther, O Fa - ther might - y!", "might - y, Pro - tect us, Fa - ther, O Fa - ther might - y!", and "might - y, Fa - - - ther might - y! O Fa - ther". The piano accompaniment continues with the same melody and bass line.

cres. *f* *plentando.*

might-y! O Father might-y, de-liv-er us from ill, And guard our

us, de-liv-er us,

might-y! O Father might-y, de-liv-er us from ill, And guard our

Ped.

slum - - ber, And guard our slum - - - - ber.

slum - - ber, And guard our slum - - - - ber.

pp

ROCK OF AGES.

W. F. SUDDS.

Moderato. *mf* *f*

Sopr'o. *mf* *f*

Alto. *mf* *f*

Tenor. *mf* *f*

Bass. *mf* *f*

Organ. *Gt. 8ft. mf* *f*

Soft. Ped. 8vi.

Rock of A - ges, cleft for me, Let me hide my -

dim.

- - - self in thee; Let the wa - ter and the blood From thy riv - en

dim.

- - - self in thee; Let the wa - ter and the blood From thy riv - en

Man.

Sw. *dim.*

side that flow'd, Be of sin the double cure, Save from wrath, and make me pure.

side that flow'd, Be of sin the double cure, Save from wrath, and make me pure.

Gt. op. Dia.
cres.

Ped.

Soprano Solo.

Could my zeal no lan-gour know, Could my tears for ev-er flow,

Sw. Man.

All for sin could not a-tone, Thou must save and thou a-lone;

Gt. *Sw.*

Ped.

Rock of Ages

DO

p *rall.*

In my hand no price I bring, Sim - ply to thy cross I cling.

pp

While I draw my fleet - ing breath, When my eye - lids close in death,

While I draw my fleet - ing breath, When my eye - lids close in death,

Su. pp *mf*

Man.

Man.
Rock of Ages.

f

When I rise to worlds un-known, See thee on thy Judg-ment throne.

f

When I rise to worlds un-known, See thee on thy Judg-ment throne.

cres.
Op. Dia.
Ped.

f *cres.*

Rock of a-ges cleft for me, Let me hide my-self in thee.

Rock of a-ges cleft for me, Let me hide my-self in thee.

full organ.
cres.

Rock of ages.

THE LORD IS IN HIS HOLY TEMPLE.

OTTO LOB.

Andante.

p

The Lord is in his ho - ly tem - - ple,

p The Lord is in his lo - ly tem - - - ple, in his tem - - ple,

p The Lord is in his ho - ly tem - - - ple, in his tem - ple, keep

p

mf *>*

Keep silence, keep silence, keep silence, be - fore him, Let all the earth be

mf

mf

silence, keep silence, keep silence be - fore him. Let all the earth be

f

Piu vivo. Let all the

pp *mf*

silent be - fore him. Let all the earth be si - lent be - fore him.

p a tempo.

For the Lord, the

p

silent be - fore him. Let all the earth be si - lent be - fore him. For the

earth be si - lent, Let all the earth be si - lent,

a tempo.

pp

The Lord is in his Holy Temple.

p For the Lord, the Lord is in his holy tem - ple, *pp* keep si - lence, keep

p Lord, the Lord is in his holy tem - ple, *pp* keep silence, keep

p Lord, the Lord is in his holy tem - ple, *pp* keep silence, keep

p For the Lord is in his holy tem - - ple, keep silence,

Gt. op. *Sw.* *pp*

si - lence be - fore him. *mf* The Lord is in his ho - ly

silence be - fore him. *mf* The Lord is in his ho - ly tem - - - ple, in his

silence be - fore him. *mf* The Lord is in his ho - ly tem - - - ple, in his

mf

The Lord is in his Holy Temple,

tem - ple, keep silence, keep silence, keep silence be - fore.....

tem - ple, keep silence, keep silence, keep silence be - fore.....

tem - ple, keep silence, keep silence, keep silence be - fore.....

pp

molto ritard.

him, keep silence, be - fore him: sil - ence, si - lence.

him, keep silence, keep si - lence be - fore him: sil - ence, si - lence

him, keep silence, keep si - lence be - fore him: sil - ence, si - lence.

molto ritard

p

pp ad lib

The Lord is in his Holy Temple.

NEARER, MY GOD, TO THEE.

96

W. F. SUDDS.

Andante con espress. **f**

Soprano or Alto. **p**

1. Near - er, my God, to Thee, Near - er to
2. There let the way appear, Steps un - to

Tenor. **p**

Andante. **f**

Organ. **SOFT BR. TONES. p**

SOFT PED. 16 FT.

Thee, E'en though it be a cross, That raiseth me;
heaven, All that Thou send - est me, In mer - cy given;

MAN.

TENOR. SOP. & ALTO.

Still all my song shall be, Near - er, my God, to Thee, Near - er, my
An - gels to beck - on me, Near - er, my God, to Thee, Near - er, my

BASS. TENOR & BASS.

GT. OP. DIA.

Ped.

rit.

87

FINE.

God, to Thee, near - er to Thee.
God, to Thee, near - er to Thee.

rit.

sw.

FINE.

SOLO.

Though like a wan - derer, Day - light all

gone,

Dark - ness comes o - ver me, My rest a stone,

mf *cres* - *cen* - *do.* **D.S.** *rit.*

Yet in my dreams I'd be Nearer, my God, to Thee, Near - er, my God, to Thee, *rit.*

mf *cres* - - - *cen* - - *do.* *rit.*

Yet in my dreams I'd be Nearer, my God, to Thee, Near - er, my God, to Thee, *rit.*

mf *GT. OP. DIA.* *cres* - *cen* - *do.*

Ped.

D.S. f

Near - er to Thee.

Near - er to Thee.

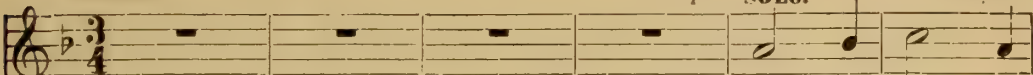
D.S. f

SW. *SW.*

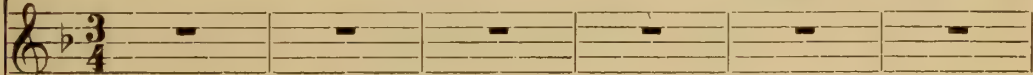
Nearer, my God, to Thee, - 3.

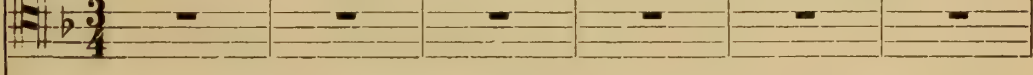
99
SAVIOUR BREATHE AN EVENING BLESSING.

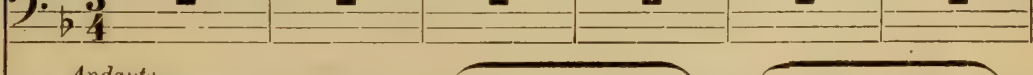
Andante. *mp* **SOLO.** **ABT.**


Sopr'o. 

Sav - iour breathe an
Though the night be

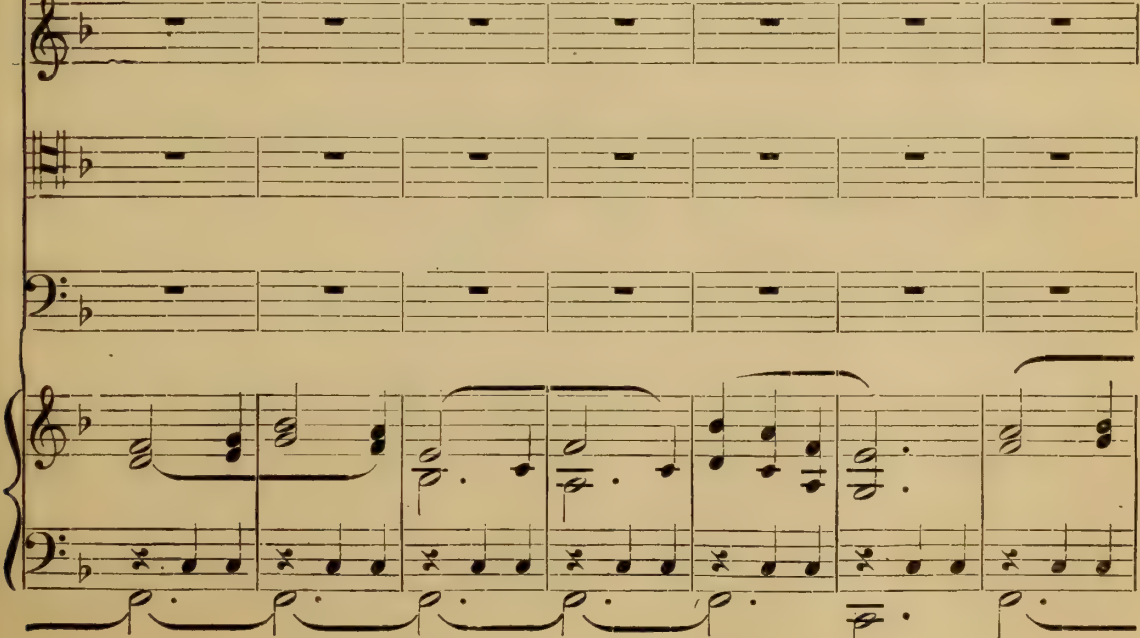
Alto. 

Tenor. 


Bass. 

Organ. 

even - ing bless - ing, Ere re - pose our eye - lids seal. Sin and
dark and drear - y, Dark - ness can - not hide from thee. Thou art



mf



want, we come con - fess - ing; Thou canst save, and thou canst heal.
he who nev - er wea - ry; Watch - eth where thy peo - ple be.

Thou canst save, and thou canst heal.
Watch - eth where thy peo - ple be.

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of the following notes: a whole note B-flat, a whole note B-flat, a whole note B-flat, a half note G, a half note F, a half note E, a half note D, and a half note C. The final note is a half note C with a fermata.

add 4 ft. Flute.

Ped.

Thou canst save, and thou canst heal.
Watch - eth where thy peo - ple be.

Tho' des-Should swift

[illegible]

Saviour breathe an evening blessing.

round us..... Tho' the ar - rows past us fly..... An - gel
take us..... And our couch be - come our tomb..... may the

struc - tion walk a - round us past us fly..... An - gel
death this night take us to our tomb..... May the

Gl. op. Dia.

guards from thee sur - round us, We are safe if thou art nigh.
morn in heav'n a - wake us, Clad in bright e - ter - nal bloom.

guards from thee sur - round us, We are safe if thou art nigh.
morn in heav'n a - wake us, Clad in bright e - ter - nal bloom.

p Sw.

Saviour breathe an evening blessing.

AS PANTS THE HART.

W. F. SUDDS.

Andante.

Organ. *p* 8 FT.

SOLO, for MEZZO SOPRANO, or ALTO.

1. As pants the hart for cool - ing streams, While heat - ed
2. For Thee, my God, the liv - ing God, My thirst - y

SW.

in the chase, So longs my soul, O God, for Thee, And
soul, doth pine; Oh, when shall I be - hold Thy face, Thou

Thy re - fresh - ing grace.
Ma - jes - ty, di - vine?

Add 4 FT. FLUTE.

mp

As pants the hart for cool - ing streams When
For Thee, my God, the liv - ing God, My

mp

As pants the hart for cool - ing streams When
For Thee, my God, the liv - ing God, My

mp

heat - ed in the chase,
thirst - y soul doth pine;

So
Oh,

So longs my soul, O
Oh, when shall I be

heat - ed in the chase, So longs my soul, O God, for Thee, So
thirst - y soul doth pine; Oh, when shall I be - hold Thy face, Oh,

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longs my soul, O God, for Thee, So longs my soul, O God, for
 when shall I be - hold Thy face, Oh, when shall I be - hold Thy

God, for Thee,
 hold thy face,

pp

longs my soul, O God, for Thee, So longs my soul, O God, for
 when shall I be - hold Thy face, *pp* Oh, when shall I be - hold Thy

pp SW. ACC. BASS ONLY.

mp cres.

Thee, So longs my soul, O God, for Thee, and Thy re - fresh-ing grace.
 face, Oh, when shall I be - hold Thy face, Thou Ma - jes - ty di - vine?

mp cres.

Thee, So longs my soul, O God, for Thee, and Thy re - fresh-ing grace.
 face, Oh, when shall I be - hold Thy face, Thou Ma - jes - ty di - vine?

mp

105
CONSIDER THE LILIES.

Moderato.

SOLO.

"TOPLIFF."

As a Quartette by W. F. SUDDS.

Is not the life more than meat, And the bod - y than

raiment; Be - hold the fowls of the air, For they sow not, nei - ther do they reap, Nor

gath - er in - to barns, Yet your heav'nly Fa - ther feed -

eth them,

p Con - sid - er the lil - ies of the field how they grow, They toil not

p Con - sid - er the lil - ies of the field how they grow,

Gl. stop Dia. and Melodia.

Ped.

nei - ther do they spin, They toil not, nei - ther do they spin

They toil not, nei - ther do they spin

Ped.

Consider the lilies.

And yet I say un - to you, I say un - to you that e - ven

And yet I say un - to you, I say un - to you that e - ven

cres.

Solomon in all his glo - ry, was not ar - ray'd like one of

cres.

Solomon in all his glo - ry, was not ar - ray'd like one of

cres.

Consider the lilies.

p

these. Con - sid - er the lil - ies how they grow, Con - sid - er the

p

these.

cres.

lil - ies how they grow, They toil not, they toil not nei - ther do they

cres.

They toil not, they toil not nei - ther do they

cres.

Consider the lilies.

f

spin, yet I say un - to you, Solomon in all his glo - ry

f

spin, yet I say un - to you, Solomon in all his glo - ry

f

Gt. op. Dia.

dim.

was not array'd, was not array'd like one of these.

was not ar-ray'd like one of these,

was not array'd, was not array'd Like one of these,

Gt. 4 fl. Flute.

dim.

Sw.

Sw.

Consider the lilies.

mf

was not array'd, was not array'd • like one of these.

like one of these,

p

p

And yet I say un - to you, Solomon in all his glo - ry

p

Consider the lilies,

p accelerato. cres. rall. dim.

was not ar-ray'd, was not ar-ray'd, was not ar-ray'd like one of these,

p accel. cres. rall. dim.

was not ar-ray'd, was not ar-ray'd, was not ar-ray'd like one of these,

p accel. cres. rall. dim.

like one of these, like one of these.

p

like one of these, like one of these.

p pp

Consider the lilies.

O LORD, MOST MERCIFUL.

From "CONCONE."

Andantino.

Sopr'o. *p* O Lord, most mer - ci-ful,

Alto. *p* O Lord, most mer - ci-ful,

Tenor. *p* O Lord, most mer - ci-ful,

Bass. *p* O Lord, most mer - ci-ful,

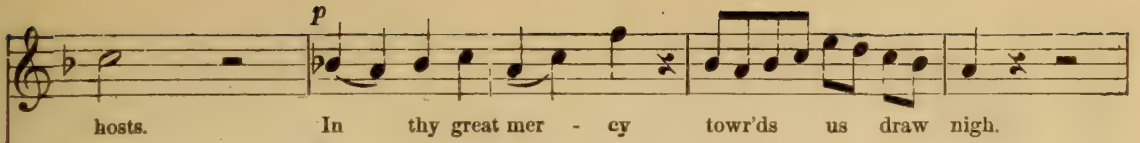
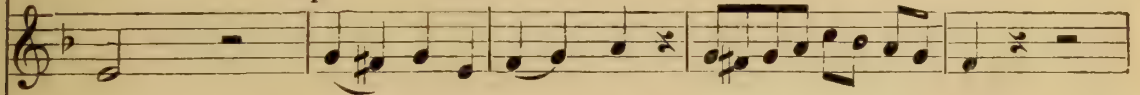
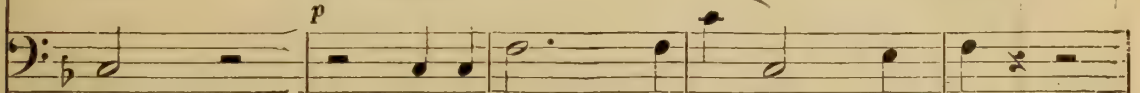
Organ. *Sw. St. Diap. & Salic.* *p*

*Man.**Ped. 8va. Bourdon 16. ft. (Coup. to Sw.)*

we a - dore thee; Hear our prayer, O Lord God of

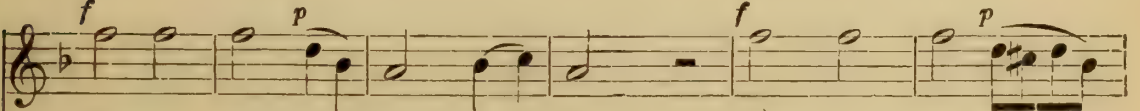
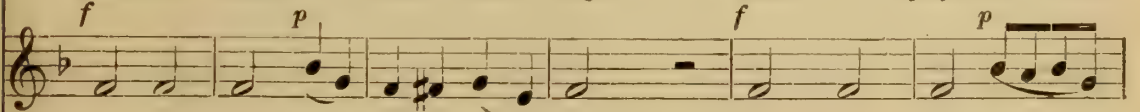
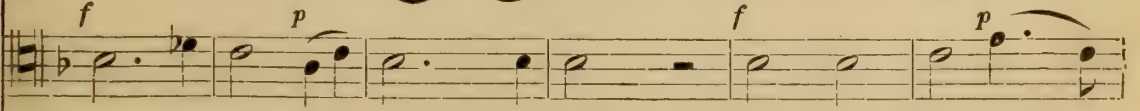
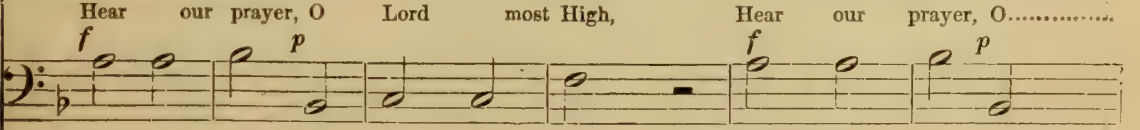
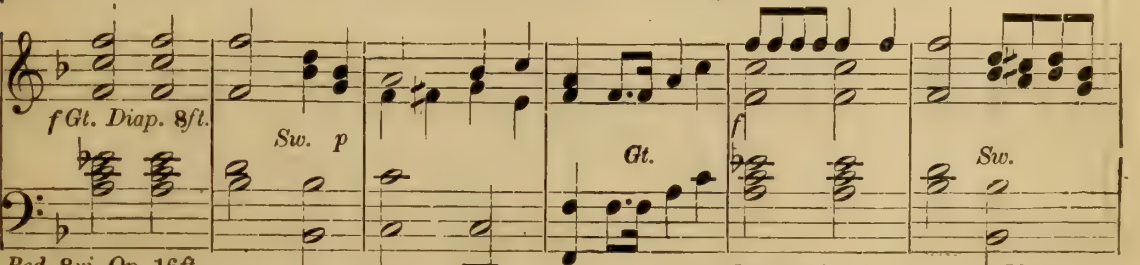
we a - dore thee; Hear our prayer, O Lord God of

Add On. Hear our prayer, O Lord God of

p*p**p**p*

hosts.

In thy mer - cy draw thou nigh.

*dolce.**Man.**f**p**f**p**f**p**f**p**f**p**f**p**f**p**f**p**f* Gt. Diap. 8ft.*Sw. p**Gt.**Sw.*

Ped. 8vi. Op. 16ft.

Ped. 8 vi.

*Man.*O Lord most merciful *Man.*

Lord, most High. Hide thy face..... from our sins;

Lord, most High. Hide thy face from our

Ped. Op. off.

Blot out all our in - iq - ui - ties; Grant us

sins; Blot out our in - iq - ui - ties; Grant us

O Lord, Most Merciful.

mer - cy, give us thy peace, give us thy peace for - ev - er -

Grant us mer - cy, give us thy peace, give us thy peace for ev - er -

give us thy peace, give us peace..... for ev - er -

mer - cy, give us thy peace, thy peace for ev - er -

Ped.

p more. Hear, we im - plore thee; Hear, Lord, and

p more. Hear we im - plore thee; Hear, Lord, and

p more. Hear us and

p more, Hear us and

p

Sw. Op. off.

Man.

Ped. 8vi.

Man.

O Lord, Most Merciful.

save us; Hear our pe - ti - - tion, O most - High; In thy great

save us, hear us, save us, O most..... High; In thy great

save us, hear us, and save us, O most High; In

Add. Op.

Ped.

mer - - cy tow'rds us draw nigh. Hear our prayer, O

mer - cy..... tow'rds us..... draw nigh. Hear our prayer, O

mer - - cy, in mer - cy ta - as us draw nigh. Hear our prayer, O

Ped. Op. 8vi. *Man.*

O Lord, Most Merciful.

f *p* *f* *p*

Lord, most High, Hear our prayer, O..... Lord, most High.

prayer, O..... Lord, most High, O Lord, most

Lord, most High, Hear our prayer, O..... Lord, most High,,

Lord, most High, Hear our prayer, O Lord, most High, O Lord, most

Gt. *f* *Sw.* *p*

Ped. 8vi. *Ped.* Op. off. Man.

doux.

dim.

hear our prayer, hear our prayer, O Lord, most high.

High, hear our prayer, O Lord, most High, hear our prayer. O Lord, most High.

hear our prayer, O Lord, most High, hear our prayer, O Lord, most High.

High hear our prayer, hear our prayer, O Lord, most High.

Ped. *Sw.* Op. off dim.

O Lord, most Merciful.

HEAR MY PRAYER.

W. F. SUDDS.

Adagio. *cres.*

Hear my pray'r, hear my pray'r, hear my pray'r O God, in -

Sw. 8ft.

dim.

cline thine ear. Hear my pray'r, hear my pray'r; From my pe - ti - tion do not

mf cres. *dim.*

hide, from my pe - ti - tion do not hide; Without thee all is dark, I have no guide, without thee

Melo. Gt. *Sw.*

all is dark, I have no guide, I have no guide.

Hear my pray'r, hear my pray'r. Hear my pray'r, O God in - cline thine ear.

cres. *dim.*

Hear my pray'r, hear my pray'r O God in - cline thine ear. A - men.

119
JUBILATE DEO.

In B \flat .

W. F. SUDDS.

f

Sopr'o. *f*

Alto.

Tenor.

Bass.

Organ. *f*
Gt. Op. Diap.

O be joyful in the Lord, O be joyful in the

Lord, all ye lands: all ye lands:..... serve the Lord with

Lord, all ye lands: all ye lands:..... serve the Lord with

ff

glad - ness, serve the Lord with glad - ness, and come before his pres - ence with a song.

glad - ness, serve the Lord with glad - ness, and come before his pres - ence with a song.

Be ye sure that the Lord he is God; It is he that has made us and not we ourselves;

f

BASS SOLO.

mp

pp We are his people,

pp We are his peo - ple, we are his people, and the sheep of his pasture. *rall.*

rall.

f O go your way into his gates with thanksgiving,

f O go your way into his gates with thanksgiving,

f *Gt. op. Dia.*

Jubilate Deo.

and in - to his courts with praise; Be thankful un - to him, be thankful un - to

and in - to his courts with praise; Be thankful un - to him, be thankful un - to

rall. dim.

him, be thankful unto him, and speak good of his name.

him, be thankful unto him, and speak good of his name.

rall. dim.

Musical score for the first system. It includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal parts enter with the lyrics "For the Lord is gracious, for the". The piano accompaniment begins with a *p* (piano) dynamic. The system concludes with a *Lento.* (Lento) marking and a *dim.* (diminuendo) instruction.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal parts sing "Lord is gracious, His mer-cy is ev-er - lasting; and his truth en-dur-eth from gener-". The piano accompaniment features a *Sw.* (Swell) marking. The system concludes with a *Jubilate Deo.* instruction.

rall. *Allegro.*

a - tion to gener - a - - - tion. *f* Glo - ry, Glo - ry,

a - tion to gener - a - - - - - tion *f* Glo - ry, Glo - ry,

rall. *Allegro.*

dim. *f* *Gt. op. Dia.*

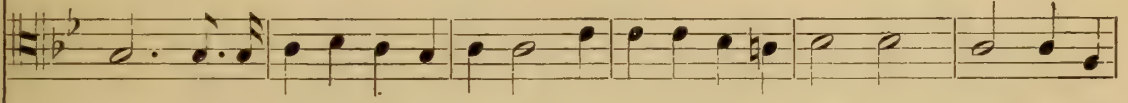
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

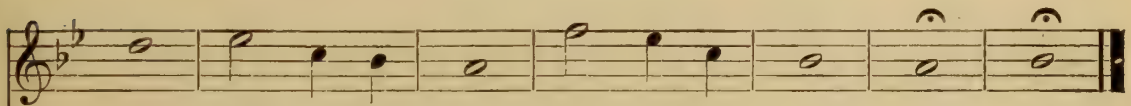
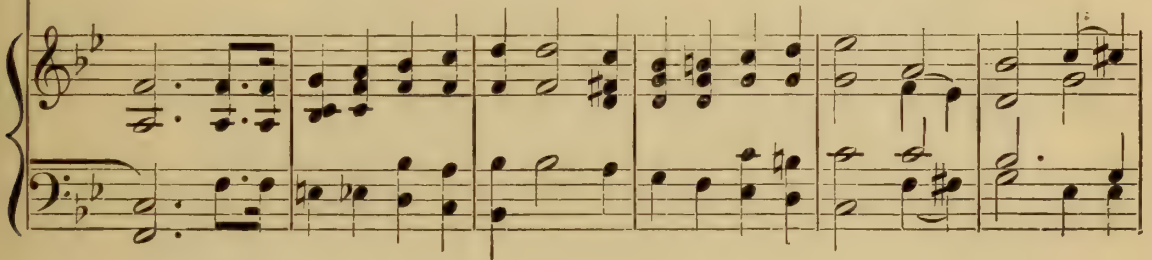
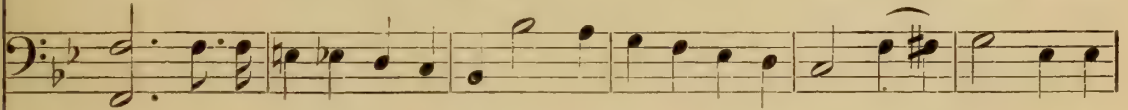
Jubilate Deo.



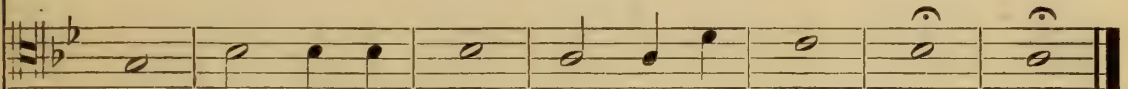
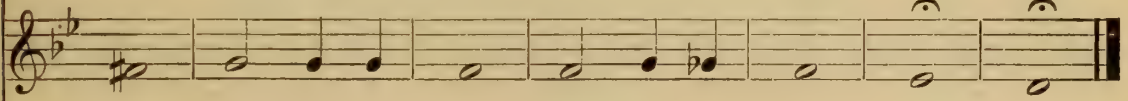
Ghost. As it was in the be - ginning, is now, and ev - er shall be - world without



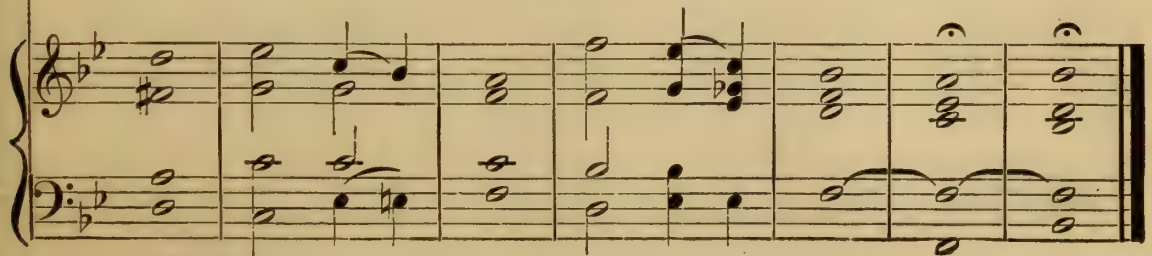
Ghost. As it was in the be - ginning, is now, and ev - er shall be world without



end, world without end, world with - out end. A - men.



end, world without end, world with - out end. A - men.



Jubilate Deo.

EASTER ANTHEM.

W. F. SUDDS.

Allegro. *f*

Soprano. *f*

Thanks be to God who giv-eth us the vic-to-ry,

Alto. *f*

Tenor. *f*

Bass. *f*

Allegro.

Organ. GT. OP. DIA.

Ped. MAN.

Thanks be to God who giv-eth us the vic-to-ry, Thanks be to God who

Thanks be to God who giv-eth us the vic-to-ry, Thanks be to God who

Ped. MAN. *Ped.*

p *Largo dim.*

giv-eth us the vic - to - ry thro' Je - sus Christ our Lord, Thro' Je - sus Christ our

p

giv-eth us the vic - to - ry thro' Je - sus Christ our Lord, Thro' Je - sus Christ our

Largo dim.

SW. 8 FT.

a tempo.

Lord. Thanks be to God who giv-eth us the vic - to - ry,

a tempo.

Lord. Thanks be to God who giv-eth us the vic - to - ry,

Thanks be to God who giv-eth us the vic-to-ry, Thanks be to God who

Largo dim.

giv-eth us the vic-to-ry thro' Je-sus Christ our Lord, Thro' Je-sus Christ our

p

p

Largo dim.

p sw.

He died for all,

He died for all, . . .

mp 1st & 2nd SOPRANO.
 Lord. He died for all, He

p
 Lord.

p
 Lord.

p sw.
 Lord.

died for all, He died for all that they which live might not henceforth live un-to them-

died for all, He died for all that they which live might not henceforth live un-to them-

died for all, He died for all that they which live might not henceforth live un-to them-

selves, But un - to him who died for them. He rose a - gain,

But un - to him who died for them.

SW. 8FT.
pp

f a tempo.

He rose a - gain. Thanks be to God who

f

f

Thanks be to God who

f

Tempo 1mo.

f
GT. OP. DIA.

giv-eth us the vic - to - ry, Thanks be to God who giv-eth us the vic - to - ry,

This system contains the first two musical systems. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "giv-eth us the vic - to - ry, Thanks be to God who giv-eth us the vic - to - ry,".

Thanks be to God who giv - eth us the vic - to - ry Thro'

This system contains the next two musical systems. The third system has a vocal line (treble clef) and a piano accompaniment (grand staff). The fourth system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Thanks be to God who giv - eth us the vic - to - ry Thro'".

p *Largo dim.*

Je - sus Christ our Lord, thro' Je - sus Christ our Lord.

p

p

Je - sus Christ our Lord, thro' Je - sus Christ our Lord.

p

Largo dim.

sw. *p*

f *Faster.*

He is ris - en, He is ris - en, Al - le - lu - ia, A - men.

f

f

He is ris - en, He is ris - en, Al - le - lu - ia, A - men.

f

Faster.

ff *GT. FULL.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, A -

ff

Ped.

men, A - men, A - men, A - men.

men, A - men, A - men, A - men.

ff

ff

1:3.4
GOD BE MERCIFUL.

W. F. SUDDS.

Moderato. *mf*

Soprano. *mf*

Alto. *mf*

Tenor.

Bass.

Organ. *Moderato.* *mf*
GT. 8 FT.
MAN.

bless us, And show us the light of Thy coun - tenance, And be

bless us, And show us the light of Thy coun - tenance, And be

f

Ped.

MAN.

*mp**rall. dim.*

mer - ci-ful, And be mer - ci-ful un - to us,

mer - ci-ful, And be mer - ci-ful un - to us,

mp *rall. dim.*

sw.

Ped.

*mp slower.**mf*

That Thy way may be known up - on earth, Thy saving health a - mong all nations.

mp

That Thy way may be known up - on earth, Thy saving health a - mong all nations.

sw. *GT. mf*

f faster.


Let the people praise Thee, O God, Yea, let all the peo - ple praise Thee.

Let the people praise Thee, O God, Yea, let all the peo - ple praise Thee.

[illegible][illegible]


f spirited.

f *spurred.*



O let the na - tions re - joice, O let the na - tions re -

f
O let the na - tions re - joice, O let the na - tions re -

f 
O let the na - tions re-joyce, Let the na - tions re - joyce,

-joice, O let the na - tions re - joice and be
O let the na - tions re - joice,
-joice, O let the na - tions re - joice
O let the na - tions re - joice, Let the na - tions re - joice and be

glad, For Thou shall judge the folk righteously, And
glad, For Thou shall judge the folk righteously, And

gov - ern the na - tions up - on earth. Let the peo - ple praise Thee,

O God, Yea, let all the peo - ple praise Thee.

Ped.
God be Merciful, -5.

Then shall the earth bring forth her

mf MAN. *dim.* *Andante.* *p* GT. FLUTE. 8ft.

SW. OP. DIA.

increase, And God, even our own God, shall give us His blessing. God shall

SW. SW.

bless us, God shall bless us, And all the ends of the earth shall fear Him.

rall. *rall.*

*Allegro.**f*

Glo-ry, glo-ry,

Glo-ry, glo-ry,

Allegro.

f GT. OP. DIA.

glo-ry, glo-ry be to the Father, And to the Son, and to the

glo-ry, glo-ry be to the Father, And to the Son, and to the

cres.

Ho - ly Ghost, As it was in the be - gin - ning, is now, and ev - er

Ho - ly Ghost, As it was in the be - gin - ning, is now, and ev - er

*cres.**cres**cen**slower.*

shall be, World without end, A - men, World without end, A - men.

shall be, World without end, A - men, World without end, A - men.

- do.

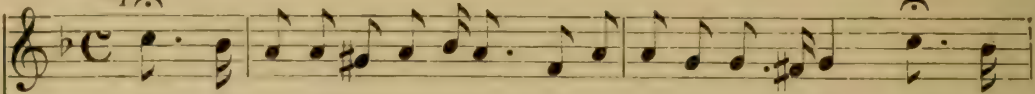
Ped.

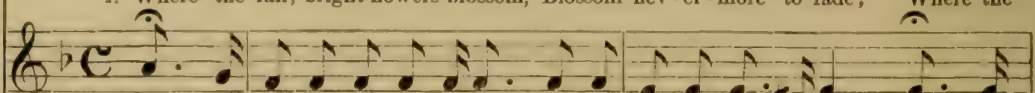
142
IN THE HOLY LAND OF HEAVEN.


Words by WM. W. LONG.

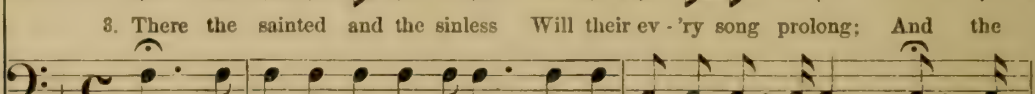
W. F. S.*

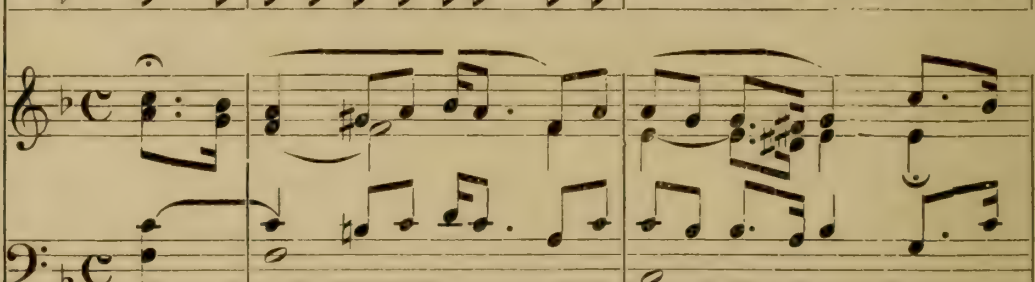
mp

Sopr'o. 

Alto. 

Tenor. 

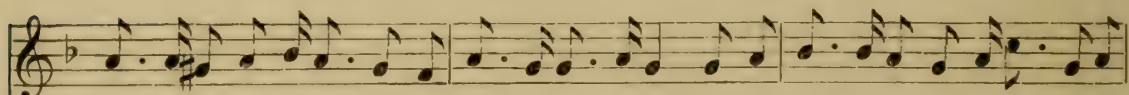
Bass. 

Organ. 

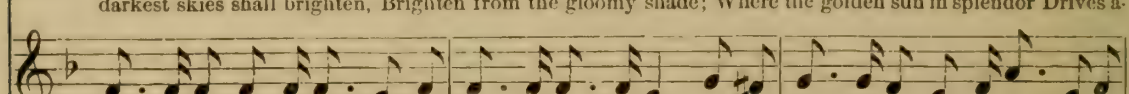
1. Where the fair, bright flowers blossom, Blossom nev-er-more to fade; Where the

2. Where the loves that here doth perish 'Neath the blighting scythe of Time, There will

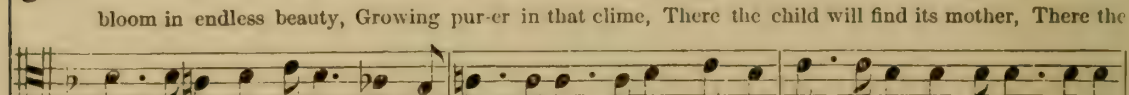
3. There the sainted and the sinless Will their ev-'ry song prolong; And the



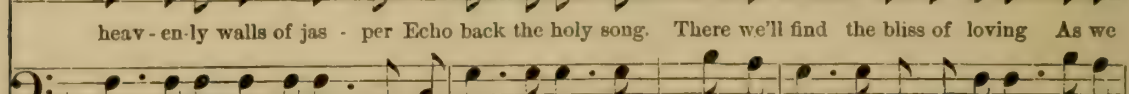
darkest skies shall brighten, Brighten from the gloomy shade; Where the golden sun in splendor Drives a-

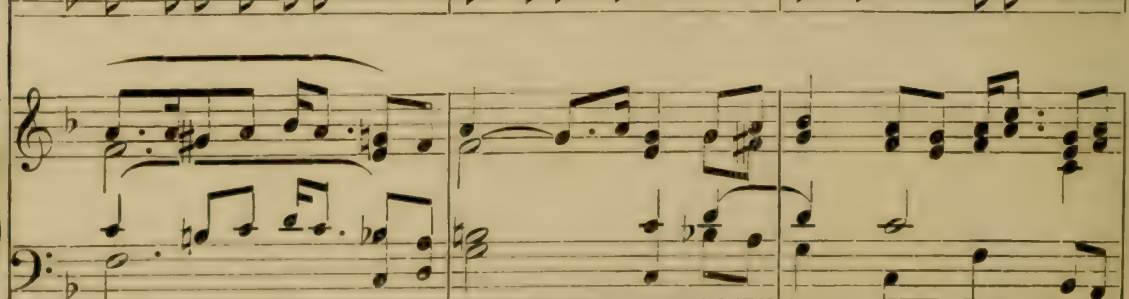


bloom in endless beauty, Growing pur-er in that clime, There the child will find its mother, There the



heav-en-ly walls of jas-per Echo back the holy song. There we'll find the bliss of loving As we





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Copyright, 1881, by W. F. SHAW.

way the murky chill; Where each day comes in new beau - ty, Calmly, quietly, and still. In the

mother find her child; There will gather shattered households, Broken in this barren wild,

never loved before; There each sinless face will brighten With sweet peace for evermore. In the

holy land of heaven We for aye shall meet and rest, Where all broken ties are gathered. We for ever shall be blest.

holy land of heaven We for aye shall meet and rest, Where all broken ties are gathered, We for ever shall be blest.

In the Holy land of Heaven.

PALM BRANCHES.

By FAURE.

Arr. for Choir use by W. F. SUDDS.

mf
Gl. Op. Dia.

Rall.

Solo or Duet.

1. O'er all the way green palms and blos-soms gay Are strewn this day, in fes-tal
 2. His word goes forth, and peo-ple by its might Once more re-gain free-dom from
 3. Sing and re-joice O blest Je - ru - sa - lem. Of all thy Sons sing the e -

pre - - - par - a - tion. Where Je - sus comes to wipe our
deg - - - ra - da - tion. Hu - man - i - ty doth give to
man - - - ci - pa - tion. Throught bound - less love, the Christ of

Tears a - - way.
Each his right,
Beth - - le - hem E'en now the throng to wel - come
While those in dark - ness find re -
Brings faith and hope to thee for -

him pre-pare. Join all and sing his
- - stored the light. Join all and sing his
- - ev - - er more.

name de - clare. Let ev - ery voice re - sound with

name de - clare.

name de - clare.

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The lyrics are: "name de - clare. Let ev - ery voice re - sound with". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

ac cla - ma - tion. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,

The second system of the musical score continues with five staves. The vocal parts sing "ac cla - ma - tion. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,". The piano accompaniment includes a forte (*f*) dynamic marking and a "Ped." (pedal) instruction at the end. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

praise be the Lord! Bless him who com-eth to bring us Sal-

va - tion. - va - tion, to bring us Sal - va - tion. va - tion.

Palm Branches. *Small notes for last time.*

THE DAY OF REST.

CLARIBEL.

Arr. for Choir by W. F. SULLDS.

Andante.

Sopr'o. *Alto.* *Tenor.* *Bass.*

p *p*

The week is o - ver,

The week is o - ver,

Organ.

Andante.

Gl. Melodia. *Su.*

and to-day Once more we meet to praise and pray. Once more a peace, a ho - ly calm,

and to-day once more we meet to praise and pray. Once more a peace, a ho - ly calm,

Falls on our troubled hearts like balm, For in the week sure

Falls on our troubled hearts like balm, For in the week sure

cres.

few could say, No shadow fell a - cross their way; And to some lives how doub-ly blest, The

cres.

few could say, No shadow fell a - cross their way; And to some lives how doubly blest, The

Gt. cres.

The day of rest.

dim. *p*

qui - et of this day of rest. The week is o - ver,

dim. *p*

qui - et of this day of rest. The week is o - ver

dim. *Su*

pp

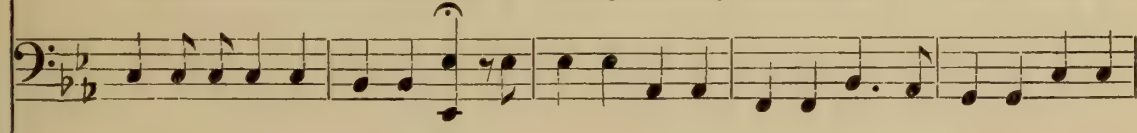
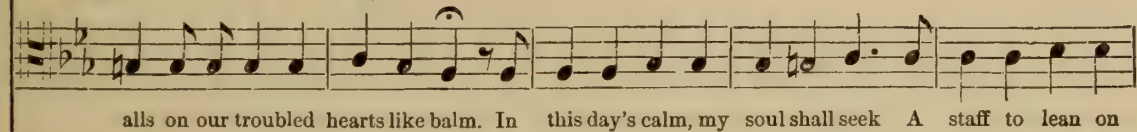
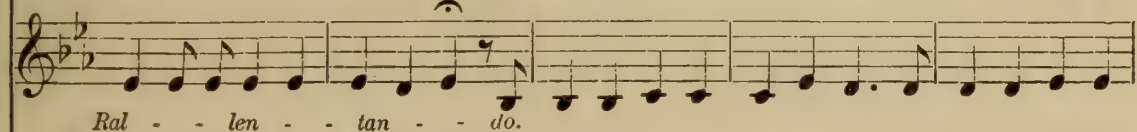
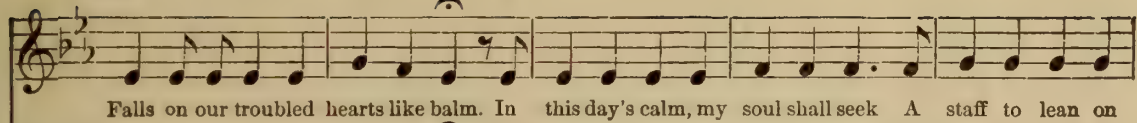
and to - day, Once more we meet to praise and pray, Once more a peace and ho - ly calm,

pp

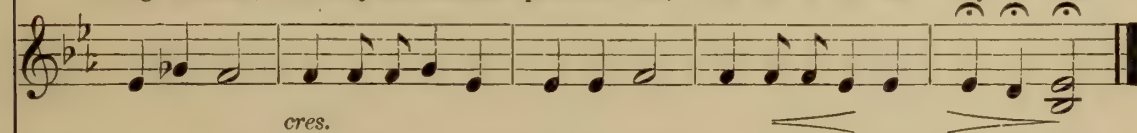
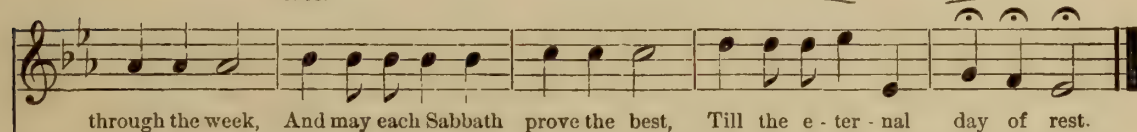
and to - day, Once more we meet to praise and pray, Once more a peace and ho - ly calm,

Acc. Bass only.

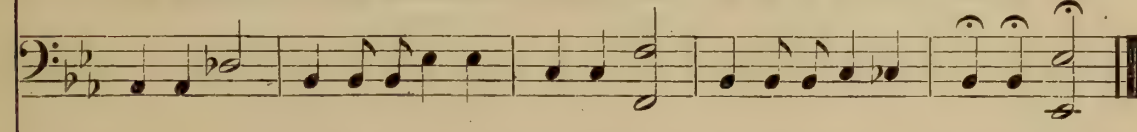
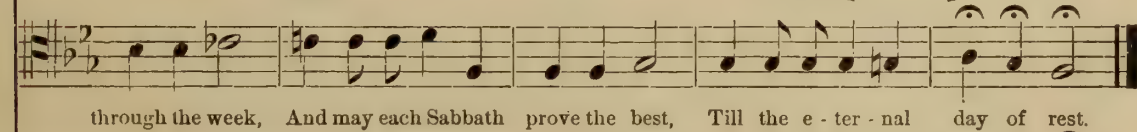
The day of rest.



cres.



cres.



The day of rest.

152
ABIDE WITH ME.

W. F. SUDDS.

Andante.

Andante.

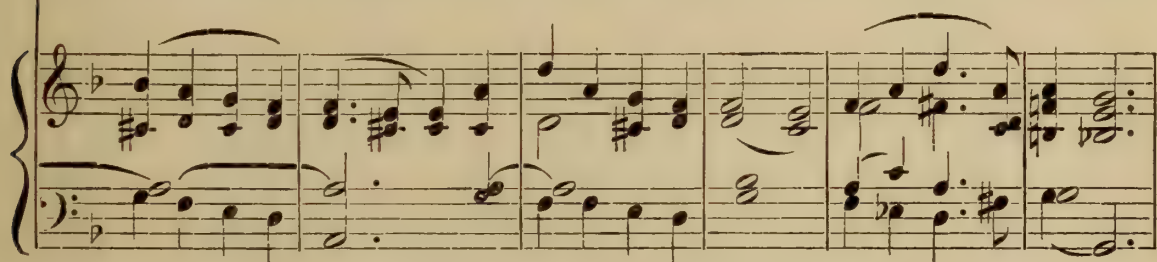
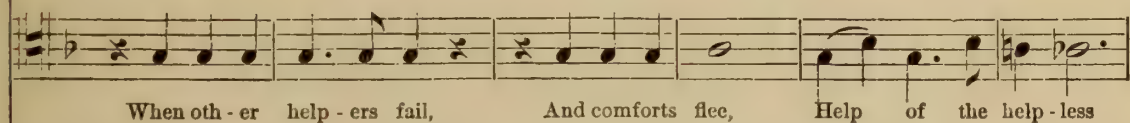
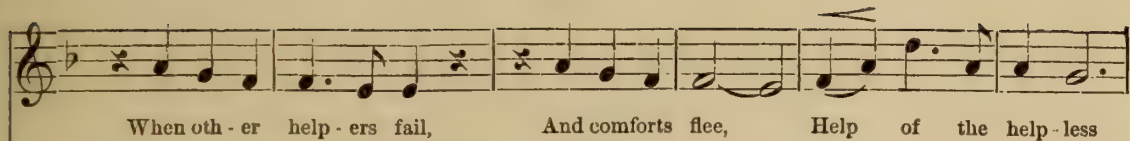
Stop. Dia. *p*

Ped. *Man.* *Ped.*

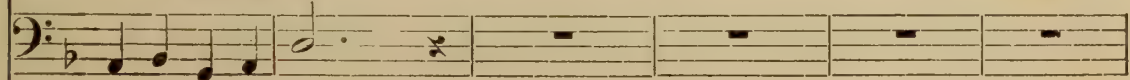
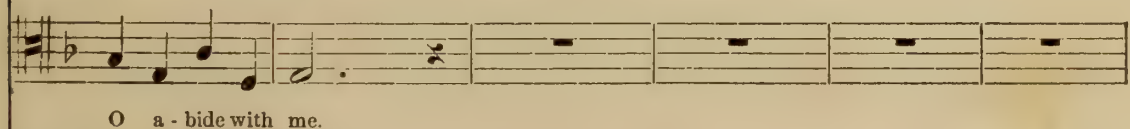
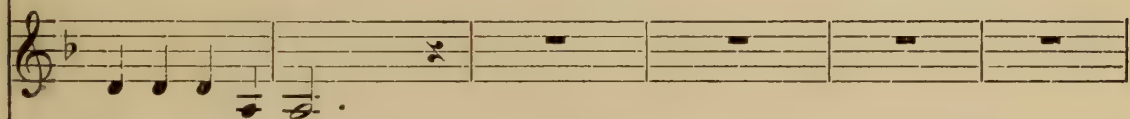
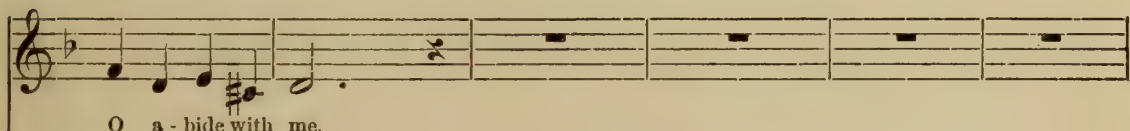
S p. or Alto.

Tenor. *p* A bide with me, fast falls the e - ven tide,

The dark - ness deep - ens, Lord, with me a - bide.

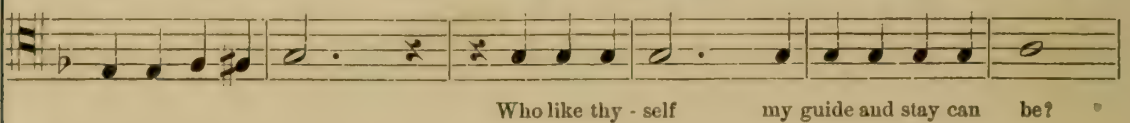
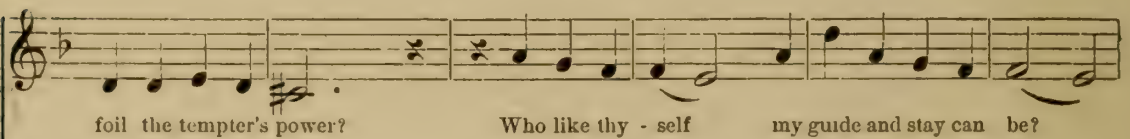
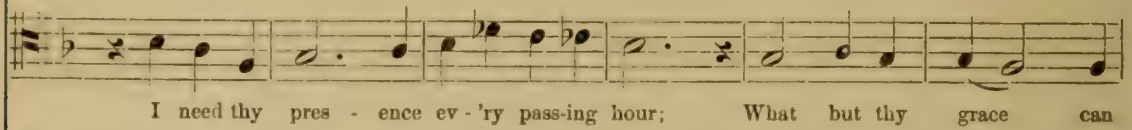
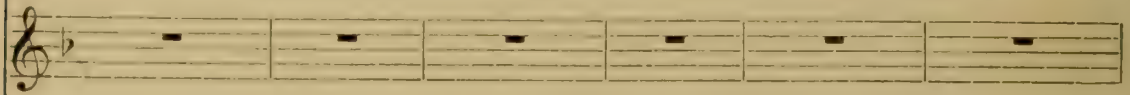
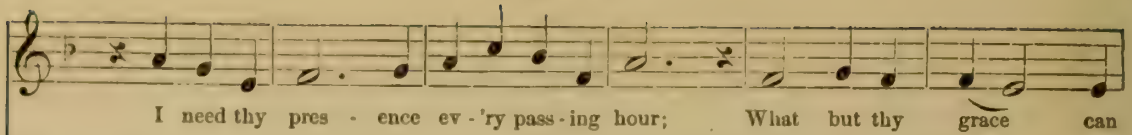


rall.

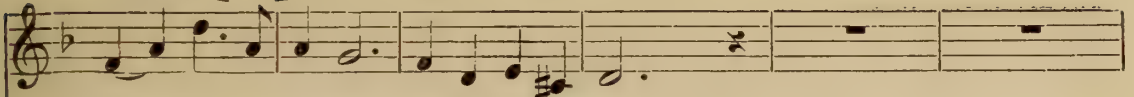


Abide with me.

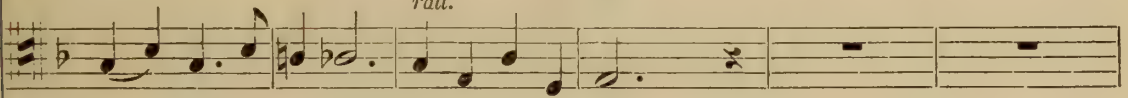
Ped.



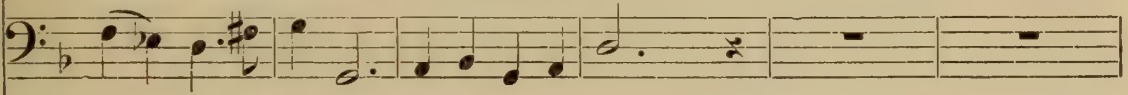
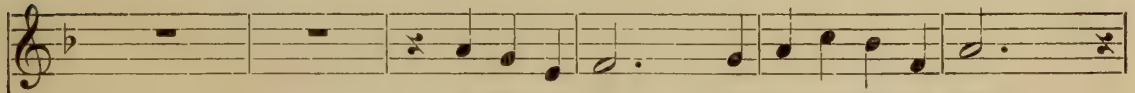
Abide with me.

rall.

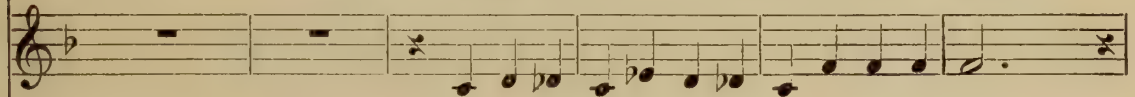
Through cloud and sun-shine, Lord, a - bid with me.

*rall.*

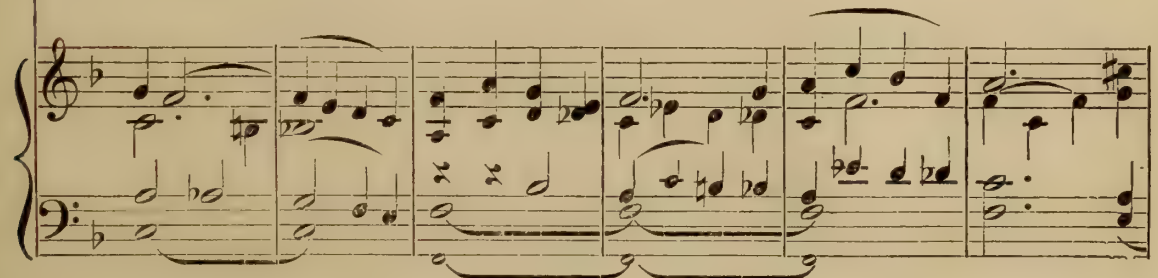
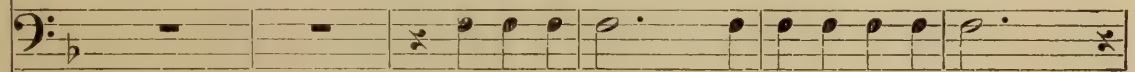
Through cloud and sun-shine, Lord, a - bid with me.

*Ped.*

I fear no foe with thee at hand to bless.



I fear no foe with thee at hand to bless.



Abide with me.

Ills have no weight. And tears no bit - ter - ness. Where is death's sting? Where

Ills have no weight. And tears no bit - ter - ness. Where is death's sting? Where

f *Rall. dim.*

grave thy vic - to - ry? I triumph still, if thou a - bide with me.

f *Rall. dim.*

grave thy vic - to - ry? I triumph still, if thou a - bide with me.

mf *Ra'l. dim.*

Ped.

HOW LOVELY ARE THY DWELLING'S FAIR.

Andante.

SPOHR.

Sopr'o.

Alto.

Tenor.

Bass.

Organ.

*Andante.**Man.**p*

How love - ly are thy dwell - ings fair, O Lord of hosts? how

p

How love - ly are thy dwell - ings fair, O

p

How love - ly are thy dwell - ings fair, O Lord of hosts? how

p

How love - ly are thy dwell - ings fair, O

rall.

cres. *f* *dim.*

dear, how dear The pleas - ant tab - er - na - cles are, When thou dost dwell so

Lord, how dear The pleas - ant tab - er - na - cles are, When thou dost dwell so

cres. *f* *dim.*

dear, how dear The pleas - ant tab - er - na - cles are, When thou dost dwell so

Lord, how dear The pleas - ant tab - er - na - cles are, When thou dost dwell so

p *pp* *cres.* *p*

near. How love - ly are thy dwell - ings fair; O, Lord of Hosts, how

near, so near, so near. How love - ly are thy dwell - ings fair; O,

pp *cres* *p*

near, so near. How love - ly are thy dwell - ings fair; O, Lord of Hosts, how

near, so near, so near. How love - ly are thy dwell - ings fair; O,

How lovely are thy dwellings fair.

cres.

dear, how dear The pleas - - ant tab - er - na - - cles are, When

Lord, how dear The pleas - - ant tab - er - a - - cles are. When

dear, how dear The pleas - - ant tab - er - na - - cles are. When

Lord, how dear The pleas - - ant tab - er - na - - cl are. When

f *dim.* *pp* FINE.

Thou dost dwell so near,..... When thou dost dwell so near,.....

Thou dost dwell so near, so near, When thou dost dwell so near, so near.

f *dim.* FINE.

Thou dost dwell so near,..... When thou dost dwell so near, so near.

Thou dost dwell so near, so near, When thou dost dwell so near, so near.

f FINE.

How lovely are thy dwellings fair.

My soul doth long and al-most die, thy courts, O, God, to

p

see. My heart and flesh a-loud do cry, O,

dim. *Ped.*

liv-ing God, for thee, O, liv-ing God, for

dim.

thee. There, e'en the spar-rows freed from wrong Hath

How lovely are thy dwellings fair.

found a house of rest. The swal - low there to lay her young Hath

dim.

built her brood - ing nest. E'en by thy al - tars,

Lord of Hosts, They find their safe a - bode; And

*cres.**f**dim.**roll.**D.S. f*

home they fly from round the coasts to thee, my king, my God.

*rall.**D.S. f*

How lovely are thy dwellings fair.

132
IF MY IMMORTAL SAVIOUR LIVES?

HYMN ANTHEM.

From WEBER.

mp

Sopr'o.

Alto.

Tenor.

Bass.

Organ.

p

If my immor - tal Saviour lives, Then my immortal

If my immor - tal Saviour lives, Then my immortal

life is sure,..... His word a firm foun - da - tion gives; Here I may build and rest se - cure

life is sure,..... His word a firm foun - da - tion gives; Here I may build and rest se - cure

life is sure,..... His word a firm foun - da - tion gives; Here I may build and rest se - cure.

Soprano or Tenor Solo.

Here let my faith un-sha-ken dwell, For-ev-er sure the prom-ise stands.

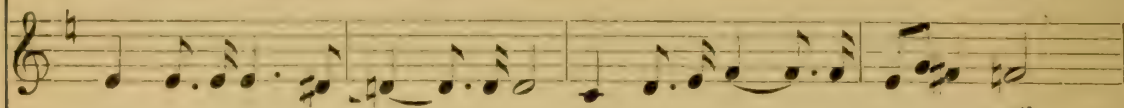
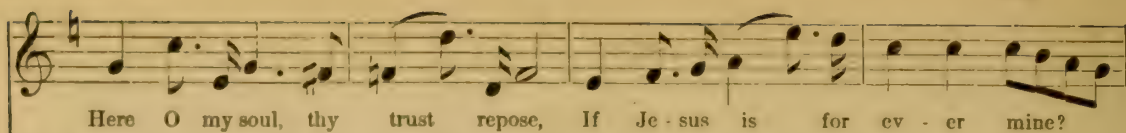
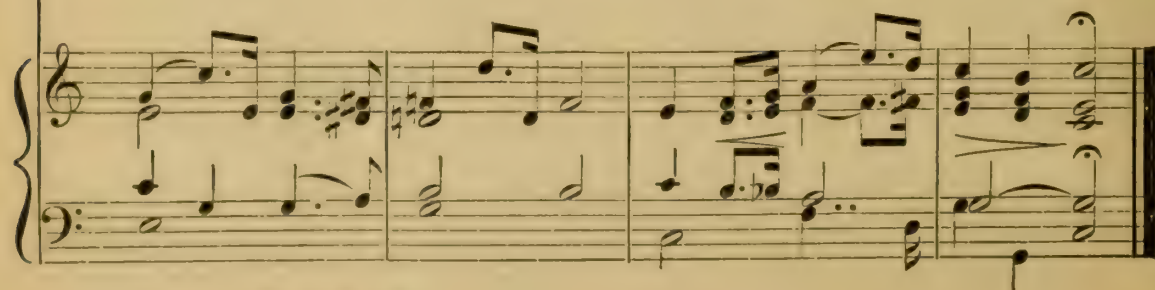
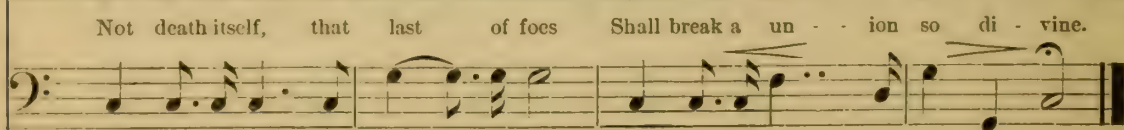
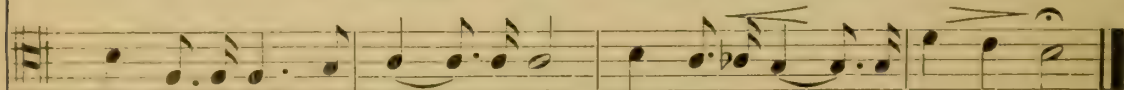
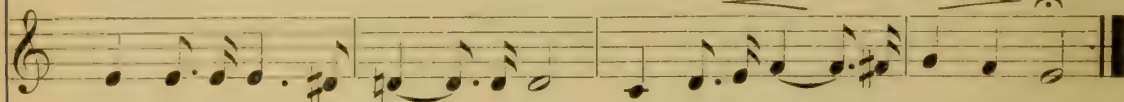
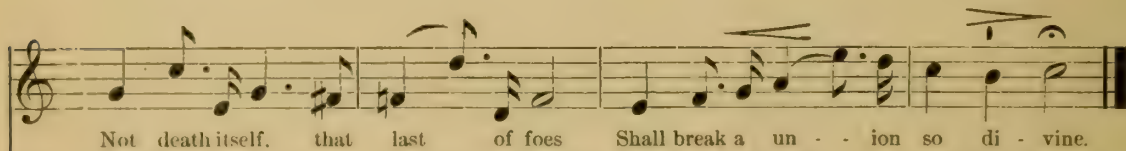
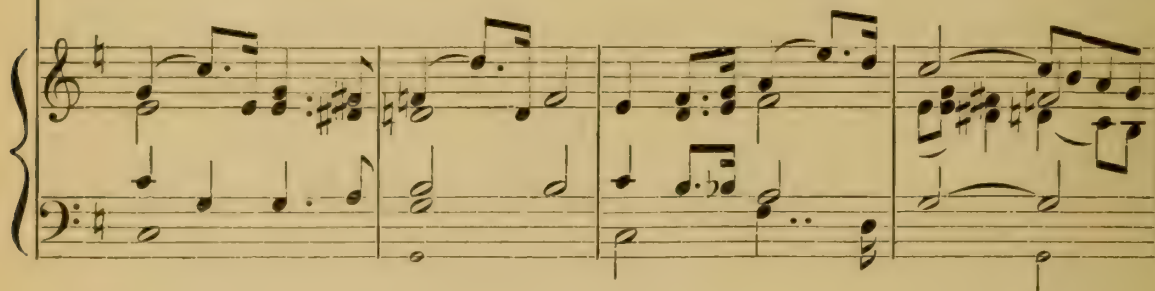
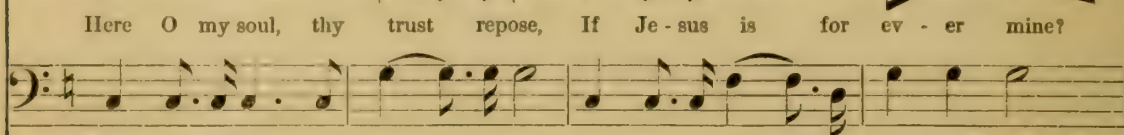
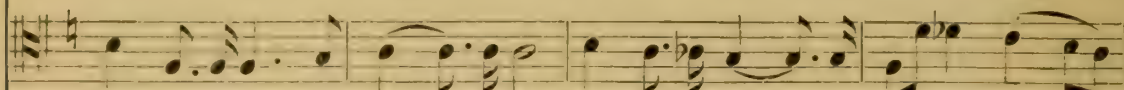
The first system of the musical score. It includes a vocal line (Soprano or Tenor Solo) and a piano accompaniment. The vocal line begins with the lyrics "Here let my faith un-sha-ken dwell, For-ev-er sure the prom-ise stands." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a "Sw." (Sustained) marking in the first measure.

Not all the pow'rs of earth or hell, Can e'er dis-solve the sa-cred bands.

The second system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Not all the pow'rs of earth or hell, Can e'er dis-solve the sa-cred bands." The piano accompaniment continues the melody from the first system. A "rall." (rallentando) marking is placed above the vocal line in the third measure.

If my Immortal Saviour lives?

The third system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "If my Immortal Saviour lives?" The piano accompaniment continues the melody from the previous systems. A "rall." (rallentando) marking is placed above the vocal line in the third measure.

rall.*rall.*

If my Immortal Saviour lives?

165
SUN OF MY SOUL.

W. F. SUDDS.

Andante.

Piano introduction in G major, 6/4 time, marked *Andante*. The piece begins with a piano (*p*) dynamic. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with dotted half notes.

**Solo.*

First vocal entry and piano accompaniment. The vocal line (marked **Solo.*) begins with the lyrics "Sun of my soul, Thou Sa-viour dear, It is not night if thou be near;". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics "Oh, may no earth-born cloud a-rise To hide, to". The piano accompaniment maintains its eighth-note texture, with some chords in the right hand becoming more complex.

Final vocal entry and piano accompaniment. The vocal line concludes with the lyrics "hide, to hide thee from thy ser-vant's eyes." The piano accompaniment features a crescendo leading to a final chord, marked with a forte (*f*) dynamic and a *dim.* (diminuendo) instruction.

pp When the soft dew's of kind - ly sleep My weary eye - lids gent - ly steep,
pp gent - ly, gent - ly

When the soft dew's of kind - ly sleep My weary eye - lids gent - ly steep,
 gent - ly, gent - ly

Be my last thought how sweet..... to rest For - ev - er
 steep..... How sweet to rest For ev - er on For
 Be my last thought how sweet to rest For ev - er on, For
 steep..... how sweet..... to rest..... For

on, For ev - - er on my Sa - viour's breast.

ev - - er on,

ev - - er on, For ev - - er on my Sa - viour's breast.

ev - - - - er.

The first system consists of five staves. The top four staves are for voices: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, with Treble and Bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "on, For ev - - er on my Sa - viour's breast." followed by "ev - - er on," and then "ev - - er on, For ev - - er on my Sa - viour's breast." and finally "ev - - - - er."

p

The second system shows the piano accompaniment for the second part of the song. It consists of two staves (Treble and Bass clef) in the same key signature and time signature. The dynamics are marked with a piano (*p*) symbol.

A - bide with me from morn till eve, For without thee I can - not live.

Abide with me from morn till eve, For with - out thee I

Sun of my Soul.

The third system continues the musical score. It includes vocal staves and piano accompaniment. The lyrics are: "A - bide with me from morn till eve, For without thee I can - not live." followed by "Abide with me from morn till eve, For with - out thee I" and finally "Sun of my Soul."

A - bid with me when night is nigh, For with - out thee, with - out thee, For

can - not live; A - bid with me when night is nigh, For with - out thee, For

with - out thee I dare not die. *p* Come near and bless us when we wake.

with - out thee I dare not die. *p* Come near and bless us when we wake.

Sun of my Soul,

Ere through the world our way we take, Till in the o - cean of
 way, our way we take,..... Till in the o - cean
 Ere through the world our way we take, Till in the o - cean of thy love we
 way, our way we take..... Till in..... the

love we lose, our lose We lose our-selves in heaven a-bove.
 of thy love We lose our-selves,
 lose our-selves in heav'n a - bove, We lose ourselves in heav'n a-bove.
 o cean of our love,

Sun of my soul.

170
GOD OF MERCY.

Solo, Alto or Bass.

mf

From "COSTA."

Andante.

mp

Gt. stop Diap.

God of mer - cy,

God of grace, O re - store thy sup - pliant race, Hear our

sad re - pent - ant songs, Thou to whom all praise be - longs.

Thou to whom all praise be - longs.

God, of mer - cy, God of grace, O re - store thy sup - pliant

God of mer - cy, God of grace, O re - store thy sup - pliant

O re - store thy suppliant

race; Hear, O hear us, Hear our

Hear, O hear us.

race. Hear; us, Hear our

Hear, O hear

pp Sw.

Gt. mf

dim.

172

sad re - pent - ant songs, Hear our sad re - pent - ant

Hear, O Hear, our songs.

sad re - pent - ant songs, Hear, O Hear, Hear, O

dim.

songs, Thou to whom all praise be - longs.

Hear, O hear us, hear our songs. Hear, O

hear, thou to whom all praise be - longs.

God of mercy.

f

Thou to whom all praise, all

Hear our sad re - pent - ant songs praise,

Hear our sad re - pent - ant songs, Thou to whom all

dim. rall.

praise be longs, Hear, O hear our sad re - pent - ant songs.

dim. rall.

Hear our songs, O Hear our sad re - pent - ant songs,

dim. rall.

God of mercy.

GLORY TO GOD ON HIGH.

MOZART.

Tenor or Soprano.

Andante. *mf* Glo - ry to God on high,

Let heav'n and earth re - ply, Glo - ry to God on high, praise ye his

name; Join ye ransomed race, *Gt. Flute.* prais - ing his name,

Sic. our Lord and God to bless, praising his name, our Lord and

God to bless, prais - ing his name.

rit.

f Glory to God on high, let heav'n and earth reply, Glo - ry to God on high; praise ye his name.

Glory to God on high, let heav'n and earth reply, Glo - ry to God on high; praise ye his name.

Gt. op. Dia.

Glory to God on high.

Sop. Solo.

mf Hail him, hail him, gra - - cious King, And thro' all

Gl. Sic.

a - - ges let us sing, And thro' all a - - ges

let us sing, Through all a - ges, let us sing.

f *mp*

Through all a - ges, let us sing.

mp

Glory to God on high.

mp

cres. *dim.*

Praise him, praise him, heaven - ly King, praise, O praise him,

cres. *dim.*

Praise him, praise him, heaven - ly King, praise, O praise him,

cres.

rall. dim.

heaven - ly King. A - - - - men. A - - - - men.

rall. dim.

heaven - ly King. A - - - - men. A - - - - men.

rall. dim.

Glory to God on high.

FATHER I KNOW THY WAYS ARE JUST.

W. F. SUDDS.

Alto or Mezzo Soprano Solo.

Andante.
Soft strg. tone.

p
Fa - ther I know thy

mf
ways are just, Tho' all to me un - known O grant me

rall. dim.
grace thy love to trust and cry thy will be done.....

p.

mp

Fa-ther I know thy ways are just, Tho' all to me un - known,.....

to me un-known,

Fa-ther I know thy ways are just, Tho' all to me un - known,.....

to me unknown,

*Add 4ft Flute.**dim.*

O grant me grace thy love to trust, And cry thy will be done.

dim. thy will be done.

O grant me grace thy love to trust, And cry thy will, thy will be done.

dim. be done.....

Father I know thy ways are just.

*mf Solo.**mf accel.**cres.*

If thou should'st hedge with thorns my path, And wealth and friends be gone, Still with a live - ly

*dim.**rall.*

faith I'll cry, Thy will, O God, be done, Thy will, O God, be done.

Al - though thy steps I can - not trace, Thy Sov - ereign right I

Al - though thy steps I can - not trace, Thy Sov - ereign right I

Father I know thy ways are just.

mf

own And so in - struc - ted by thy grace, I'll cry thy will be

mf

own And so in - struc - ted by thy grace, I'll cry thy will be

Gt. op. Dia. f

rall. dim.

done, Thy will, O God, be done.....

done, thy will, done, Thy will be done.

rall. dim.

done, thy will, Thy will, O God, be done, thy will be done.

done,..... done,.....

rall. dim.

Ped. Father I know thy ways are just.

O PARADISE.

BARNBY.

Moderato.

Sopr'o.

1. O Par - a - dise, O Par - a - dise, Who doth not crave for
 2. O Par - a - dise, O Par - a - dise, The world, is grow - ing

Alto.

3. O Par - a - dise, O Par - a - dise, Where fore doth death de -

Tenor.

4. O Par - a - dise, O Par - a - dise, 'Tis wea - ry wait - ing

Bass.

Organ. *mp*

rest, Who would not seek that hap - py land, Where they that loved are
 old, Who would not be at rest and free, Where love is nev - er

lay, Bright death that is the wel - come dawn, Of our e - ter - nal

here, I long to be where Je - sus is, To feel to see him

blest. cold. Where loy - al hearts and true stand ev - er in the
 day. Where loy - al hearts and true stand ev - er in the
 near. Where loy - al hearts and true stand ev - er in the

light, All ~ rapt - ure thro', and thro', in God's most ho - ly sight.
 light, All rapt - ure thro', and thro', in God's most ho - ly sight.

O Paradise.

AS THE HART PANTS.

MENDELSSOHN.

Lento e sostenuto.

Organ.

p

sf

f

*Ped. **

*Ped. **

Soprano.

Alto.

Tenor.

Basso.

sf

As the Hart pants af-ter the



As the Hart pants after the water-brooks,

wa - ter-brooks, so panteth my soul for Thee, O God, as the Hart pants af - ter the

As the Hart pants
p cres.

As the

cres.

cres.

cres.

f

as the Hart pants after the wa - ter - brooks so panteth my soul for Thee, O God,
cres. cres. f p

water-brooks, pants after the wa - ter-brooks, so panteth my soul for Thee, O God, so panteth my
cres. cres. f p

after the wa - ter-brooks, the wa - ter-brooks, so panteth my soul for Thee, O God, for
cres. f p

Hart pants after the wa - ter-brooks, so panteth my soul for Thee, O God, for
p

scen do.

cres.

f

p

As the Hart pants.

cres. *f*

so panteth my soul for Thee, O God, for Thee, as the Hart

cres. *f*

soul for Thee, O God, my soul for Thee, O God, as the Hart

cres. *f*

panteth my soul for Thee, so pant-eth my soul for Thee, O God, as the

f *f*

Thee, O God, so panteth my soul for Thee, O God, as the

cres. *cen do.* *f* *f*

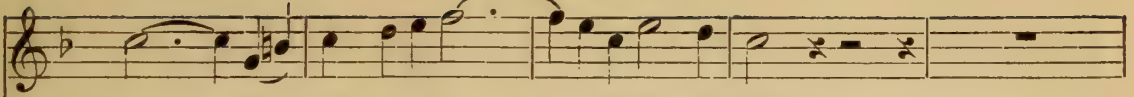
pants after the wa - ter-brooks, so panteth my soul for Thee, O God,

after the wa - ter-brooks, so panteth my soul for Thee, so

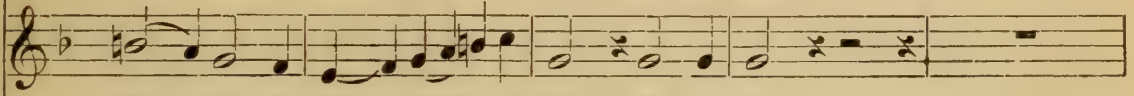
Hart after the wa - ter-brooks, so panteth my soul for Thee, O God, so

Hart after the wa - ter-brooks, so panteth my soul for Thee, O God,

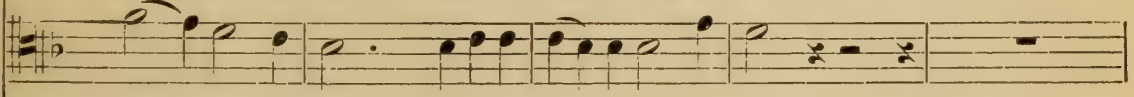
As the Hart pants.



my soul for thee, O God,



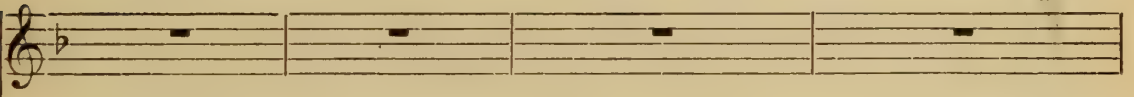
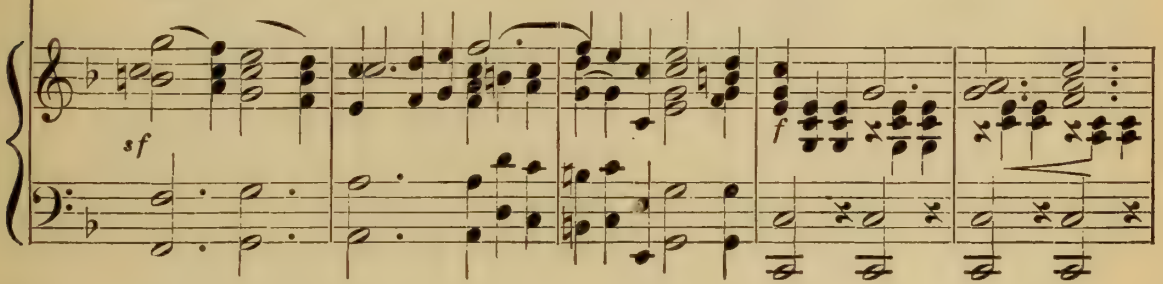
pant - eth my soul for thee, O God, thee, O God,



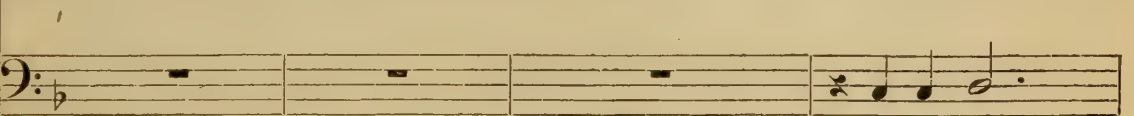
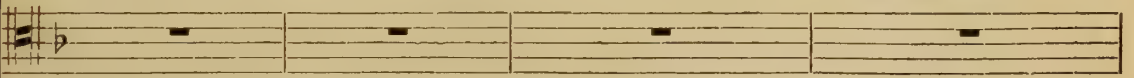
pant - eth my soul, so pants my soul for thee, O God,



thee, O God, so pants my soul for thee, O God,



As the Hart



As the Hart



As the Hart pants.

..... for Thee, O God, O God, Thee, O God, for Thee, O

..... for Thee, O God, O God, Thee,..... for Thee, O

God, Thee, O God, O God, for Thee, O God,.....

..... for Thee, O God, O God, so panteth my soul..... for

God, as the Hart pants after the water-brooks, so panteth my soul for Thee, O God,.....

God, as the Hart pants after the water-brooks, so panteth my soul for Thee, O God,.....

as the Hart pants after the water-brooks, so panteth my soul for Thee, O God,.....

Thee, as the Hart pants after the water brooks, so panteth my soul for Thee, O God,.....

As the Hart pants,

Ped.

TEACH ME, O LORD.

(SENTENCE.)

W. F. SUDDS.

Moderato.

p *mf*

Soprano. Teach me, O Lord, Teach me, O Lord, . .

Alto. Teach me, O Lord, . . . Teach me, O

Tenor. Teach me, O Lord, Teach me, O

Bass. Teach me, O Lord, Teach me, O

Moderato.

p SW. 8 FT.

Organ.

f

. . Teach me, O Lord, the way of thy statutes, And I will keep it, will keep it un-

f

Lord,

f

Lord, Teach me, O Lord, the way of thy statutes, And I will keep it, will keep it un-

f

f GT. 8 FT. DIA.

Ped.

- to the end. Teach me, teach me, teach me, O Lord, Teach me,

- to the end. Teach me,

GT. DIA. off. *mp*

teach me, teach me, O Lord, the way of Thy statutes, And I will keep it un - to the end.

teach me, teach me, O Lord, the way of Thy statutes, And I will keep it un - to the end.

p SW.

f

And I will glo-ri-fy Thy name, And I will glo-ri-fy Thy name, Thy

f

f

And I will glo-ri-fy Thy name, And I will glo-ri-fy Thy

f

GT. 8 FT. DIA.

1 2 *p*

name for-ev-er-more. ev-er-more. A-men.

name for-ev-er-more. ev-er-more. A-men.

1 2 *p* sw. *Ped.*

